

MANUAL OF BRAILLE MUSIC NOTATION
AMERICAN EDITION, 1988

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MANUAL OF BRAILLE MUSIC NOTATION AMERICAN EDITION, 1988

Based On The REVISED INTERNATIONAL MANUAL
OF BRAILLE MUSIC NOTATION 1956
By H. B. SPANNER

*Newly Revised and Expanded by the
Braille Music Technical Committee
of The Braille Authority of North America*

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FOREWORD

The history of the development of the braille music code is a chronicle of the various code books that have been issued, of the workings of the committees which have prepared them and, not least of all, of the consultations with readers and transcribers of braille music scores.

The present volume is the sixth in a series of manuals, and the date in its title marks the 100th anniversary of the first such key, *Braille Notation, The Cologne Key of 1888*.

Louis Braille completed the work on his elementary system of notation around the year 1834, but it was not officially adopted until 1852, the year of his death. In 1885, a committee was formed, composed of braille music experts from England, Germany and France, which met in Cologne, Germany, to establish some degree of uniformity of signs and rules of application. The *Cologne Key* was the result of this convocation.

Subsequent manuals included the following: *Revised Key to Braille Music Notation*, published by the Royal National Institute for the Blind in 1922; *Key to Braille Music Notation*, by L. W. Rodenberg, published in 1925; *Braille Music Notation*, based on the decisions of the Paris International Conference of 1929; and finally, *Revised International Manual of Braille Music Notation*, 1956, by H. V. Spanner, this last volume being the product of the third International Conference which was sponsored by the United Nations Educational, Scientific and Cultural Organization.

Each of these volumes has been an attempt to clarify and expand the code and to establish as much uniformity of presentation as could be achieved. The first book was 32 braille pages in length and that of the 1956 volume was 302; thus, one can readily see that a great deal of expansion has taken place. This has been brought about by three principal factors – innovations in print usage, changes in the popularity of various kinds of musical practice, in general, and a broader use of musical scores by the braille reading population. The change in musical practice may be illustrated by pointing to the single paragraph in the *1888 Key* on zither music as compared to the extended section on guitar music in the present volume.

A standing music committee was appointed by the American Braille Authority in the early 1960's for the purpose of clarifying questions about the code and proposing new signs and formats as the need arose. This committee, first under the chairmanship of Edward Jenkins and subsequently under the chairmanship of John diFrancesco, developed the *1975 American Addendum*. Still under Mr. diFrancesco's able guidance, a newly formed committee compiled the *1981 American Addendum*, thanks to the efforts of Dr. Marjorie Hooper and the Florida State University at Tallahassee. This pamphlet was devoted primarily to music for guitar, short-form scoring (American style) of popular music and a newly devised method for transcribing figured bass. Also written during this period was *Introduction to Braille Music Transcription, Library of Congress*, 1970 by Mary Turner De Garmo.

The present book includes the contents of the two addenda, corrections and alterations of the *1956 Manual* and previously unpublished material dealing with special signs in Twentieth Century scores, percussion music and vocal ensemble music in more than one language. An expanded index has also been provided.

In 1979 the newly organized Braille Authority of North America appointed George Bennette as Chairman of its Braille Music Technical Committee and the remainder of the membership consisted of Mrs. Sandra Kelley, Mrs. Bettye Krolick, Mr. Thomas Ridgeway and Mrs. Ethel Schuman.

No doubt, someday this book will be superseded by yet another *Revised Manual of Braille Notation*. One can only hope there will be enough activity to warrant it, but in the meantime, we trust this volume will be servicable to the transcribers and readers of braille music for at least a generation.

GEORGE BENNETTE
Chairman, Braille Music Technical Committee of BANA

11/87

COMPILER'S NOTE

The following quotation from the 1975 *American Addendum* to the *Revised International Manual of Braille Music Notation 1956* is included to clarify, for the use of this volume, the differences between "facsimile" and "non-facsimile" transcriptions.

"Among the changes set forth in this *Addendum*, the most pervasive is one of philosophical emphasis. Whereas in the original *Manual* 'the needs . . . more particularly of the blind teacher of seeing pupils have naturally been uppermost in the compiler's mind,' thus promoting the universal adoption of the principle of so-called 'facsimile transcription', this *Addendum* champions the right of the majority of braille music readers, who neither know nor care about print disposition, to be provided with a copy which, though complete in performance detail, is unencumbered with extraneous and (to them) meaningless extra signs. Thus, non-facsimile copy will henceforth be the rule rather than the exception, and this new policy is binding on the American Printing House for the Blind and other braille presses in the United States which produce braille music, as well as *all* transcribers, volunteer or otherwise, throughout this country. All those devices and procedures provided in the *Manual* whose sole purpose is to distinguish different dispositons in the print copy, but which have absolutely no bearing on the subtlest performance detail, will be automatically omitted, unless a facsimile transcription is specifically required or requested.

"Accordingly, in non-facsimile transcription, transcriber-added signs and directions which are essential to the braille copy but unnecessary in print will not be preceded by dot 5. Such purely visual necessities and aids as clefs, ottavas, arbitrary variations of type size, etc., will not be indicated in non-facsimile braille copy, and signs such as sequence abbreviation, grace-note slur, segno, etc., which may be of practical use to the braille reader, will not require special differentiation just because they do not happen to have been used in the print copy."

ACKNOWLEDGEMENT

The MANUAL OF BRAILLE MUSIC NOTATION 1988, AMERICAN EDITION was adopted by the Braille Authority of North America on November 4, 1987. Implementation of this manual is as of August, 1991.

Grateful acknowledgement is accorded the members of the Braille Music Technical Committee of BANA:

George Bennette, Chair

Sandra Kelly

Bettye Krolick

Tom Ridgeway

Ethel Schuman

Additional appreciation is expressed to Barbara Thomson for assisting with the final braille draft and to Georgia Griffith for proofreading. We also wish to thank the Executive Director of the New York Lighthouse for graciously allowing George Bennette time from his regular duties to work on this project.

CONTENTS

FOREWORD.....	iii
ACKNOWLEDGEMENTS.....	vi
TABLES OF SIGNS	1
BASIC SIGNS:	
I. Notes and Note-Values	25
II. Octave Signs and Rules	28
The print 8va	29
III. Clef Signs	30
IV. Rests.....	30
V. Accidentals and Key Signatures	31
VI. Meter Indications and "Time" Devices	32
VII. The Grouping of Notes.....	35
Irregular Note-Grouping	38
VIII. Intervals.....	40
Doubling of Intervals	43
The Moving-Note Sign	45
IX. The Tie.....	47
X. In-Accord and Measure Division Signs.....	50
XI. Stem Signs	52
XII. The Slur.....	53
XIII. Note-Repetition and Tremolo	59
XIV. Fingering.....	59
XV. Ornaments	61
XVI. Repeats	62
Part-Measure Repeats	63
Measure Repeats	70
Partial Abbreviation	74
The Segno.....	77
The Braille Use of Da Capo	78
Repeats with Measure Numbers.....	79
Print Repeats	79
Sequence Abbreviation.....	80
Parallel Movement.....	82
INSTRUMENTAL AND VOCAL MUSIC:	
XVII. Hand Signs.....	84
Modified Clef Signs.....	89
XVIII. The Sustaining Pedal	90
Pedalling and Repeats	92

XIX.	Variants:	96
	Variants in Print Type	96
	Variant Readings	98
XX.	Nuances.	101
	Headings in Piano Music	105
	Print Pagination	106
XXI.	Organ Music:	107
XXII.	Vocal Music:	111
	Solo Music.	111
	Ensemble Music.	122
	Opera Format	129
XXIII.	Music for Stringed Instruments:	135
	Bowed Instruments.	135
	Plucked Instruments.	143
XXIV.	Short-Form Scoring (American Style)	154
XXV.	Music for the Accordion.	161
XXVI.	Orchestral Scores.	164
	The Transcription of Band and Orchestral Parts	179
XXVII.	Figured Bass	182
	Horizontal Format	182
	Vertical Format.	187
FORMATS OF KEYBOARD MUSIC		193
	Introduction	193
XXVIII.	Methods of Presentation	194
	Bar-Over-Bar.	194
	Line-Over-Line.	204
APPENDIX		205
XXIX.	Section-by-Section	205
XXX.	Vertical Score	209
XXXI.	Bar-by-Bar	211
XXXII.	Substitution	214
XXXIII.	The "Note-for-Note" Method.	215
INDEX OF SIGNS		221
GENERAL INDEX.		241

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TABLES OF SIGNS

(The following Tables include all the signs explained in the text, with the exception of a few treated in the Appendix. A complete Index of Signs each under its serial number in the diagram of 63 braille characters is given on pages 221 to 239.)

GENERAL TABLE

Print bar line		
Bar line for unusual circumstances		
Print dotted bar line		
Thick print double bar		
Thin print double bar		
Prefix for print pagination		
Square bracket above the staff		
Broken square bracket above the staff		
Square bracket below the staff		
Broken square bracket below the staff		
Music prefix		
Literary prefix		
Literary comma		
Punctuation indicator		
Braille music hyphen		
Braille music comma		
Terminal braille music comma		
Coincidence of notes in both hands		
Prefix for added signs in braille music text		
(facsimile copy)		
Fingernail in harp music		
Cross for wind instruments		
Circle for wind instruments		

NOTES

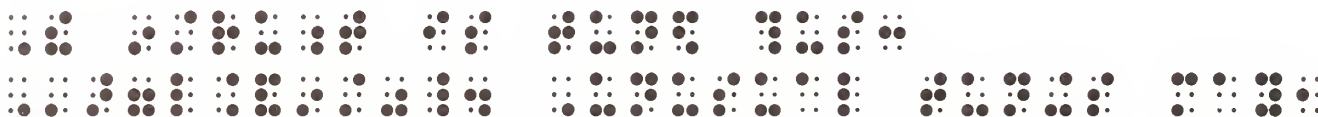
(The "General Table" has been provided in order to tabulate a number of signs for which it was difficult to find a suitable place in the remaining Tables, and the following details of procedures are given here for the same reason.)

1. A blank space is always left between measures in braille music, and when the dotted bar is used, it must be preceded and followed by a blank space (see Ex. 188).
2. The double bar follows the preceding sign without an intervening space (see also Par. 176).
3. The prefix for print pagination precedes the number without an intervening space. (See Ex. 208 and Par. 255 and 257).
4. The square brackets are placed in the music text without intervening spaces or special octave marks for the notes which follow them, but they must always be placed on the same line as the first or last sign which they enclose. (See Ex. 152.) Broken square brackets should be treated in the same manner.
5. The music and literary prefixes are chiefly used when music and words alternate in the same line. If the music is followed either by a double bar or by the indication “etc.,” it is not necessary to use the literary prefix for the following word text. When literary punctuation is used with braille music notation, the punctuation indicator separates the music symbol from any punctuation mark, except the comma, which is represented by dot 6, and therefore needs no separation. (See Par. 37.)

EXAMPLES:



(a) The note  is used for tuning.



(b) The instrument is tuned thus: . Unusual tunings may, (etc.)



(c) When the notes  etc. are sung, (etc.)

6. The braille music hyphen must follow the preceding sign without an intervening space, but must itself be followed by a blank space if the remaining music text is in the same line. Its proper use is demonstrated in a great many of the musical examples throughout this work. (Ex. 27, etc.)
7. The braille music comma is placed in the music text without intervening spaces, except for the normal spacing between measures. Its use, along with that of the terminal comma, is explained in Par. 49 and 51. (See Ex. 30-32.)

8. The principle of doubling to which reference is frequently made in the text – a useful device familiar to all blind readers – is here explained for the benefit of sighted transcribers. It is used when some of the signs in Tables 7-9, 11-13, 19 and 20 (A) apply to four or more notes, and consists in writing the sign twice for the first note, and once for the last in the passage. (See the sections dealing with the above Tables). It is useful not merely for saving of space, but even more for the avoidance of the bewilderment which can result from reading repetitions of the same sign; but its application needs very careful consideration, and warnings are given here and there against its indiscriminate use.

9. The dot 5 prefix before transcriber-added signs is used in facsimile transcription only. In the absence of specific request for a facsimile copy, all transcriptions are routinely brailled as non-facsimile.








































10. The fingernail indication in harp music (in print, a "half moon") is shown in braille as the letter "n", preceded by a word sign. Its continuance may be indicated according to provisions of Par. 241 and Table 20 (B). The following note requires an octave sign.

11. The Cross and Circle indications for wind instruments (shown over the note), are represented in braille by the letters "x" and "o", respectively. Each is preceded by a word sign, and the following note requires an octave sign.

TABLE 1
NOTES AND NOTE VALUES
(Par. 1-8)

[Throughout this work:

whole note = semibreve
half note = minim
quarter note: = crotchet
eighth note: = quaver]



			C	D	E	F	G	A	B
Whole notes		and 16ths							
Half notes		and 32nds							
Quarter notes		and 64ths							
Eighth notes		and 128ths							
		256ths							

Value signs:

wholes, etc. 

16ths, etc. 

Reciting note in Chant  (etc.)

The breve (Double whole note)  (a)  (etc.)

(b)    (etc.)

Modern Notation

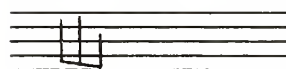
Note-head only, filled-in



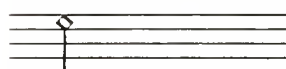
X-shaped note-head



Note of indeterminate or approximate pitch



Diamond-shaped note-head



Note-head only, open



TABLE 2
OCTAVE SIGNS
(Par. 9-17)

First octave C



Sixth octave C



Second octave C



Seventh octave C



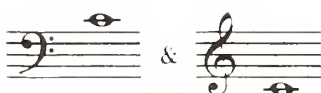
Third octave C



A below first octave



Fourth octave C



C above seventh octave




Fifth octave C



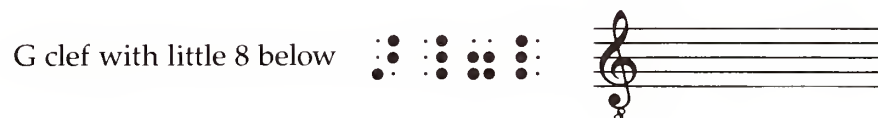
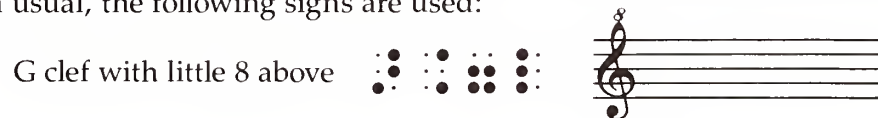
TABLE 3
CLEF SIGNS
(Par. 18-19)



When it is necessary to show the line on which the clef is placed, the sign  is preceded by an octave mark (Table 2) thus:



Where a clef, such as the G clef, has a small 8 shown above or below it, indicating an octave higher or lower than usual, the following signs are used:



(For modified clef signs, see Table 17.)

TABLE 4
RESTS
(Par. 20-33)

[The signs for distinction of values given in Table 1 apply equally to rests.]


























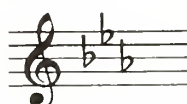







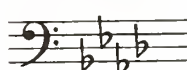
Whole		and 16th		rest	
Half		and 32nd		rest	
Quarter		and 64th		rest	
Eighth		and 128th		rest	
256th rest -					
Double whole rest:		(a)		(b)	

TABLE 5
ACCIDENTALS AND KEY SIGNATURES
(Par. 24-32)

Sharp			Key signatures:		
Double sharp			Three sharps		
Flat			Three flats		
Double flat			Four sharps		
Natural			Four flats		

Accidentals above or below a note  (See Ex. 195)

(For changes of key see Example 14)

TABLE 6

(A) SPECIMEN TIME OR METER SIGNATURES

(Par. 33-41)

Four-four time	4 4		Combined time signatures:
Six-eight time	6 8		Three-four, nine-eight
Twelve-sixteen time	12 16		
C	C		
C barred	C		

(B) INDICATIONS OF ACTUAL TIME

(See Par. 39-40)

One second	
Two seconds	
Three seconds (etc.)	
Ten seconds	
Extension of time	

TABLE 7

IRREGULAR NOTE-GROUPING

(Par. 53-55)















[The normal grouping of notes is explained in Par. 42-52.]

Group of:



Two notes			
Three Notes		(a)	(b)
Ten notes			

TABLE 8

INTERVALS
(Par. 56-77)

Second:			Sixth:		
Third:			Seventh:		
Fourth:			Octave:		
Fifth:					

[For intervals larger than the octave see Par. 59-64.]

Moving-note signs:		for one interval	
(Par. 73-77)		for two or more intervals	

TONE CLUSTERS











Cluster with naturals		
Cluster with flats		
Cluster with sharps		
Cluster on all notes (other combinations possible)		
Cluster – unspecified pitches		

TABLE 9

THE TIE
(Par. 78-89)







Tie between single notes:		
Two or more ties between chords:		
Accumulating arpeggio:		

TABLE 10
IN-ACCORD AND MEASURE-DIVISION SIGNS
(Par. 90-96)




Inaccord (whole measure)	
Inaccord (part measure)	
Measure-division	

TABLE 11
STEM SIGNS
(Par. 97-99)

[The whole stem is a convenient misnomer, there being no stem in the print.]
















Whole stem:			Eighth stem:		
Half stem:			16th stem:		
Quarter stem:			32nd stem:		

TABLE 12
THE SLUR
(Par. 100-111)

Simple short slur			
Simple long slur			
Bracket slur			
Overlapping slurs			
Short slur from part to part			

Long slur from part to part



Short line or slur between staves
(hand-to-hand slur)



Terminal short line or
slur between staves
(terminal hand-to-hand slur)



The half phrase:



Short slur for grace notes in
facsimile copy



TABLE 13

NOTE-REPETITION AND TREMOLO
(Par. 112-114)

(A) *Note and Chord Repetition*

Repetition in:

eighths



16ths



32nds



64ths



128ths



(B) *Tremolo*

Alternation in:

eighths



16ths



32nds



64ths



128ths



TABLE 14

FINGERING
(Par. 115-120)

First finger (thumb)



Second finger (index)














Third finger (middle)		
Fourth finger (ring)		
Fifth finger (little)		
Change of fingers		
Alternative fingerings: omission of first fingering		
omission of second, etc.		











TABLE 15
ORNAMENTS
(Par. 121-127)

(A) *Grace Notes*

[In braille, a distinction is made between notes printed in small type which are essential to the time-value of the measure and notes which are unessential to the time-value. The braille sign for the former will be found in Table 19; that for the latter is given below.]

The appoggiatura		
The acciaccatura		
Four or more grace notes		

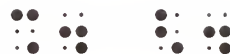
(B) *The Trill and the Turn*

The trill		
The inflected trill		
The turn:		
between notes		
above or below a note		
inverted, between notes		

inverted, above or below a note



with inflected upper note



with inflected lower note



with both notes inflected



(These inflections can of course be used with the turn above or below a note, and with the inverted turns.)

(C) *The Mordent*

Upper mordent



Extended upper mordent



Lower mordent



Extended lower mordent



Inflected upper mordents



Inflected lower mordents



(D) *Unusual Ornaments* (Par. 127)

(Print signs may differ from those pictured in this table.)

Extended upper mordent:

preceded by a turn



preceded by an inverted turn



followed by a turn



followed by an inverted turn



preceded by a descending curve



followed by a descending curve



preceded by an ascending curve



followed by an ascending curve



followed by a curve between two adjacent notes (slide)



A descending curve preceding a note



An ascending curve preceding a note



An inverted V between two adjacent notes
(Nachschlag)



A normal V between two adjacent notes
(Nachschlag)



A short curve between two adjacent notes
(passing note)



A short thick line between two adjacent notes
(note of anticipation)



A short oblique stroke through a chord
(chord acciaccatura)



A curve over dots above a note
(Bebung)



(This sign is inverted when printed below a note, and the number of dots in the ink print regulates the number of staccato signs.)

TABLE 16
REPEATS
(Par. 128-183)

(A) *Braille*

Measure or part-measure repeat	
Separation of part-measure repeats of different value	
Segno (with letters, as explained in Par. 160)	
"Repeat from " etc.	
Da capo	
End of original passage affected by segno or da capo	
Isolation of repeated passage in unmeasured music	

(B) *Print*

Double bar followed by dots			da capo or D.C.	<i>D. C.</i>	
Double bar preceded by dots			segno (modified S)		
Prima volta (first ending)			dal segno or D.S.		
Seconda volta (second ending)			An encircled cross		
End of original passage affected by segno					
Continuous wavy or spiraling line for aperiodic repetition					

TABLE 17
HAND SIGNS
(Par. 196-207)

(A) *For keyboard*

Right hand	
Left hand	

Modified Clef Signs

Right hand in bass staff	
Left hand in treble staff	
(B) <i>For Percussion</i>	
Right hand	
Left hand	

TABLE 18

THE SUSTAINING PEDAL (Par. 208-225)

Ped. (or P with horizontal line)		
Star or asterisk (or arrow)		
Star and Ped. under one note		
Half-pedaling		
Pedal down immediately after following note (chord) is struck		
Pedal up immediately after following note is struck		
(See Par. 210-211 and Ex. 168.)		

TABLE 19

























VARIANTS (Par. 226-231, 234-236)

Notes printed in large type	
Notes printed in small type	
Music parenthesis	
Music asterisk	
Variant followed by suitable number	

TABLE 20
 NUANCES
 (Par. 232-248)

(A) *Symbols*

[The names given in parentheses are taken from "The Concise Oxford Dictionary of Music" by Dr. Percy A. Scholes.]

A dot above or below a note (staccato)		
A pear-shaped dot above or below a note (staccatissimo)		
*A dot under a short line above a note (mezzo-staccato)		
A short line above or below a note (agogic accent)		
A thin horizontal V above or below a note		
A thick inverted or normal V above or below a note		
Fermata (pause) over or under a note		
between notes		
above a bar line		
with squared shape		
tent-shaped		
A comma ,		

(This braille sign is used for (1) a single or double short vertical line between notes, (2) two short parallel oblique lines between notes, (3) an upright or inverted wedge between notes.)

A vertical wavy line or curve through one staff (arpeggio)



The same through two staves (marked in all parts in both hands)



Arpeggiated in downward direction.



Diverging and converging lines (swell) on one note



Accelerando within rhythmic group



Retard within rhythmic group



Termination of rhythmic group



(B) Abbreviated Words

Braille word sign



f



pp



ff



p



cresc.



mf



decresc.



dim.



Beginning and end of diverging lines (crescendo)

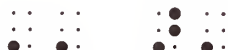


Beginning and end of converging lines (decrescendo)



Continuation dots or dashes:

Beginning and end of first line



Beginning and end of second line



TABLE 21
ORGAN PEDALLING
(Par. 260-262)

Left toe



Right toe




Left heel



Right heel



Organ pedals 

Change of feet (left to right, or toe to heel, etc.) 

Crossing of foot in front 

Change without indication of toe or heel 

Crossing of foot behind 

TABLE 22
VOCAL MUSIC
(Par. 274-327, 395-410)

Phrasing slur 



Portamento 
com- ing

Repetition in word text 

Syllabic slur 
The sun sinks

Two vowels on one note 
Voi

Half breath 

Three vowels on one note 
aria è ancor

Full breath 

Slur indicating variation of syllables 

Numbering of verses:

in word text  etc.

in music text  etc.

Solo sign in accompaniment 

Soprano 

Alto 

Tenor 

Bass 

Prefix for divided part 

Note

 = 1st soprano,  = 2nd soprano.

The same device is used in all parts. See also Note to Table 26 (A).

Special bracket for text to be sung on reciting note










Pointing symbol in text









TABLE 23
MUSIC FOR STRINGED INSTRUMENTS
(Par. 328-377)







(A) *Numbering of Strings*

1st string 
2nd string 
3rd string 
4th string 

5th string 
6th string 
7th string 

(B) *Positions*

1st position 
2nd position 
3rd position 
4th position 
5th position 
6th position 

7th position 
8th position 
9th position 
10th position 
11th position 
Half position 

(C) *Bowing Signs*

Up-bow (a V opening up or down)



Down-bow (an angular U opening up or down)





(D) *Fingering*



1. Left Hand



Thumb (a circle crossed by a vertical line)





Thumb on:

first string 
second string 






third string 
fourth string 

First finger (index) 1 
 Second finger (middle) 2 



















Third finger (ring) 3 
 Fourth finger (little) 4 

(The methods of representing lines of continuation for strings, positions and fingering are explained in Par. 330, 332, and 335.)

2. Right Hand

Thumb (pulgar) P 
 First finger (indice, index) i 
 Second finger (medio, middle) m 
 Third finger (anular, ring) a 
 Fourth finger (chico, little) c 

(E) Miscellaneous

Pizzicato for right hand (pizz.)      
 Pizzicato for left hand (x)  
 Arco (thus in print)      
 Glissando (a line between two adjacent notes)  
 Open string and natural harmonic (a cipher) 
 Artificial harmonic (a diamond-shaped note) 

Shift or glide to a new position (a straight line between two note heads)

Single sign  

Opening and closing signs

Opening    Closing   

Mute or Damp (variously indicated in print, usually a small encircled x) 

Rhythmic strumming (oblique line)  (See Par. 415.)

(F) Frets

(The signs for the first eleven positions (see (B) above) are used for the first eleven frets:

 = twelfth fret.  = thirteenth fret.)

(G) Barré and Plectrum Signs

Grand or full barré 


1. Staff notation (C or B)

2. Picture notation – chord diagrams (line across six strings, connecting dots located on the same fret)

Half or partial barré 

1. Staff notation (MC, CM, \mathcal{C} , \mathcal{B} , $\frac{1}{2}C$, $\frac{1}{2}B$, PB)

2. Picture notation – chord diagrams (line across two to five strings, inclusive, connecting dots located on same fret)

Bracket barré, full or partial 

Staff notation only (vertical bracket before note or chord)

Plectrum upstroke (V) 







Plectrum downstroke (angular U) 

TABLE 24

SHORT-FORM SCORING

AMERICAN SYSTEM

(Par. 378-417)

Plus (+)	
Minus (-)	
Small circle (○)	
Circle bisected by line (ϕ ϕ ϕ)	
Slash line between letters (/)	
Parentheses ()	

The following is a list of representative chord symbols

Dm	
E♭	
D♭/A♭	
Dmaj7	
G6/D	
F♯dim7	
F♯°7	
F♯7	
C7sus	
Dm(♯7)	
B7-9	
Gmaj7+9	
B+	
B7(-9)	
B♭°	
B♭°7	
A♭maj7 ⁺⁹ _{b5}	
D7(^{b5} _{b9})	

TABLE 25

MUSIC FOR THE ACCORDION
(Par. 418-427)

First row of buttons (a dash below a note)		Draw (V pointing left)	<	
Second row (no indication)		Push (V pointing right)	>	
Third row (1 or M)		Bass solo (B.S.)		
Fourth row (2 or m)		Register		
Fifth row (3, 7 or S)		Without register		
Sixth row (4 or d)		Prefix for accordion music		

TABLE 26
ABBREVIATIONS FOR ORCHESTRAL INSTRUMENTS
(Par. 428-472)

(A) *English*

Piccolo		Horn		Bass Drum	
Flute		Trumpet		Kettledrum	
Oboe		Trombone		Harp	
English Horn		Tuba		Violin I*	
Clarinet		Bass Tuba		Violin II	
Bass Clarinet		Cymbals		Viola	
Bassoon		Triangle		Violoncello	
Double Bassoon		Side Drum		Double Bass	

*The method here used for numbering the violin parts is also employed with wind instruments. Two numbers can be combined, e.g. etc. In "divisi" passages in the strings a similar plan is followed, e.g. 1st violins 1, 2nd violins 1 and 2, etc.

(B) *French*





































Petite Flûte	
Grande Flûte	
Hautbois	
Cor Anglais	
Clarinette	
Clarinette Basse	
Basson	
Contrebasson	
Cor	
Trompette	
Trombone	
Tuba	

(C) *Italian*

Flauto Piccolo	
Flauto	
Oboe	
Corno Inglese	
Clarinetto	
Clarinetto basso	
Fagotto	
Contrafagotto	
Corno	
Tromba	
Trombone	
Tuba	

(D) *German*

Kleine Flöte	
Grosse Flöte	
Hoboe	
Englisches Horn	
Klarinette	
Bassklarinette	
Fagott	
Doppelfagott	
Horn	
Trompete	
Posaune	
Tuba	

(B) <i>French</i>		(C) <i>Italian</i>		(D) <i>German</i>	
Tuba Bass		Tuba bassa		Basstuba	
Cymbale		Piatti		Becken	
Triangle		Triangolo		Kleine Trommel	
Caisse Claire		Tamburo Militaire		Grosse Trommel	
Grosse-caisse		Gran Cassa		Triangel	
Timbales		Timpani		Pauken	
Harpe		Arpa		Harfe	
Violon I*		Violino I*		Violine I*	
Violon II		Violino II		Violine II	
Alto		Viola		Bratsche	
Violoncelle		Violoncello		Violoncell	
Contrebasse		Contrabasso		Kontrabass	

*(See note to Table 26 (A).)

*(See note to Table 26 (A).)

*(See note to Table 26 (A).)

*(See note to Table 26 (A).)

*(See note to Table 26 (A).)






*(See note to Table 26 (A).)

TABLE 27
FIGURED BASS
(Par. 473-499)

Indication of figures:

Print	0	2	3	etc.		
Braille				etc.		
Blank space replacing a figure					Oblique stroke replacing a figure	/
Prefix for isolated accidental			#		Oblique stroke above or through a figure	2
Horizontal line of continuation	—				Prefix for figured bass	
Two lines of continuation	==				Distinction of meaning before signs	
Three lines of continuation	===				Plus (+)	

SIGNS PECULIAR TO JAZZ MUSIC
(Band or Orchestral Instruments)
(Par. 127 & 471)

Rising curved line before the note	
Rising straight line before the note	
Falling curved line after the note	
Falling straight line after the note	
Small inverted arch over the note	

I. NOTES AND NOTE-VALUES (Table 1)

1. The notes of one octave of the scale of C are given in Table 1. It will be seen that the simplest form of note is the eighth note (quaver), dot 6 being added to form the quarter note (crotchet), dot 3 the half note (minim), and dots 3-6 the whole note (semibreve). It will also be noted that each sign represents two different values, but the number of notes in a measure will usually be a sufficient guide to the reader in determining to which of the two values any note belongs. Where confusion is likely to arise (e.g. in the case of the half followed immediately by a 32nd), one of the value signs must be placed between them.

The musical notation for 'The Rose Tree' is shown in a single system. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of a half note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics 'The Rose Tree' are written below the notes.

[illegible]

3. With regard to the two signs given for the double whole, the first can be used unless confusion is likely to arise with the signs for the 5th finger, open string, or natural harmonic, in which case it must be replaced by the second.

4. Dotted notes are shown by adding dot 3 after the note, according to the number of dots given in the print.

(a) dotted quarter: 

(b) double-dotted quarter: 





























The dotted double whole is shown thus:

(a) 

(b) 

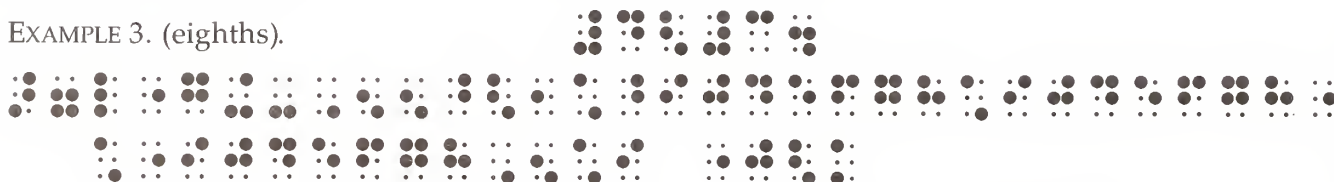
No other sign may come between the note and the dot.

5. When music is written in proportional notation, the following scale of values is adopted: –

Maxima							
Longa							
Brevis							
Semibrevis							

6. In cadenzas or passages of unmeasured music where it is often difficult to distinguish between the larger and smaller note-values, the value signs must be used.

EXAMPLE 3. (eighths).





EXAMPLE 4. (128ths and 64ths).

EXAMPLE 4. (128ths and 64ths).

The musical score is written for piano in 3/4 time, key of B-flat major. It begins with a piano introduction consisting of a 128th-note scale in the right hand and a 64th-note scale in the left hand, followed by an 11-measure rest.

EXAMPLE 5. (256ths, 128ths, and eighths).

The musical notation for 'The Rose Tree' is presented on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff provides a harmonic accompaniment, featuring a series of chords and single notes. The music is written in a clear, legible font, suitable for educational purposes.

7. Modern music notation sometimes includes note heads of unusual shape indicating either time span or special effects. In braille, the shapes must be indicated as shown in Table 1. "Note-heads only" have no stems and may be open (as wholes or halves) or filled in (like quarters and smaller values). Notes of "indeterminate or approximate pitch" usually are stem signs with no note-heads.

8. The signs for unusual notes in modern notation may be doubled by repeating the second part of the sign.

The print instruction for this organ music excerpt states that an open note-head “equals longer duration” and a filled-in note-head “equals shorter duration.”

EXAMPLE 6.

II. OCTAVE SIGNS AND RULES (Table 2)

9. The full gamut of the musical scale is divided into so-called "octaves", each octave comprising the notes from any C to and including the B next above. These octaves are numbered, beginning with the lowest C on the piano, and the pitch of a note is shown by preceding it, when required, by the particular sign for the octave in which it stands.

The rules governing the use of octave signs are of the greatest importance.

10. As will be seen in Table 2, the octave sign is placed immediately before the note to which it belongs, and no other sign may come between them.

11. The octave is always marked at the beginning of a paragraph or piece, and at various other points which will be mentioned later (Par. 59-64, 237, etc.).

12. In a melodic progression, the octave is not marked for the second of two consecutive notes if it is less than the interval of a fourth from the first.

EXAMPLE 7.

Example 7 displays a musical score in 6/8 time. The melody consists of a series of eighth notes. Above the staff, there are two groups of Braille-like symbols representing octave signs. The first group is placed above the first four notes, and the second group is placed above the next four notes. A dotted line with the label "8va" spans across the notes, indicating an octave shift. Below the staff, the text "(See also Ex. 10.)" is written.

13. The octave is always marked in a skip of a sixth or seventh, even when the second note is in the same octave as the first.

EXAMPLE 8.

Example 8 displays a musical score in 6/8 time. The melody consists of a series of eighth notes. Above the staff, there are two groups of Braille-like symbols representing octave signs. The first group is placed above the first four notes, and the second group is placed above the next four notes. The melody shows a skip of a sixth or seventh between the first and second notes of each group, requiring an octave sign.

14. The octave is only marked in a skip of a fourth or fifth when the second note is in a different octave from the first.

(Compare (a) and (b) in the following example.)

EXAMPLE 9.

(a) (b)

The Print 8va

15. In non-facsimile transcriptions, the words "8va" and "loco" (or their equivalents) are represented by transcribing the correct pitches an octave higher or lower as indicated.

16. In facsimile copy, these indications are transcribed as words, or the following method may be used.

17. The first note of the passage so marked is given two octave signs, the first showing its position on the print staff, the second its actual sound. Any octave sign occurring during this passage must be that of the sound and not that of the staff. The first note after the end of the passage is given a double octave mark to show that its position on the staff corresponds with its actual sound. These special octave markings must be given even when the notes would not otherwise need octave signs according to Par. 12 and 14 above. Example 7, if transcribed exactly according to the print would therefore be written thus:

EXAMPLE 10.

8va

It is not necessary to use this device for isolated notes or chords below the first or above the seventh octave.

EXAMPLE 11.

8va bassa

III. CLEF SIGNS (Table 3).

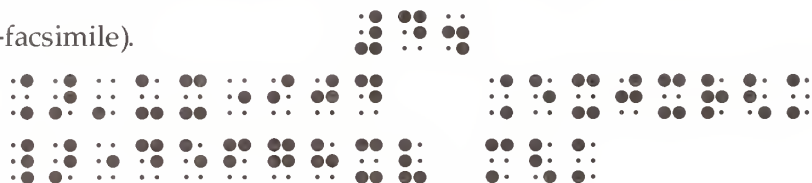
18. Clef signs are routinely omitted in braille music transcription. However, in music transcribed for the benefit of the blind teacher with sighted pupils, when facsimile copy may be desirable, it is recommended that the clefs used in the print be marked in the braille copy. (See Ex. 165.)

19. The note following a clef sign must always have its proper octave mark. (See also Table 17.)

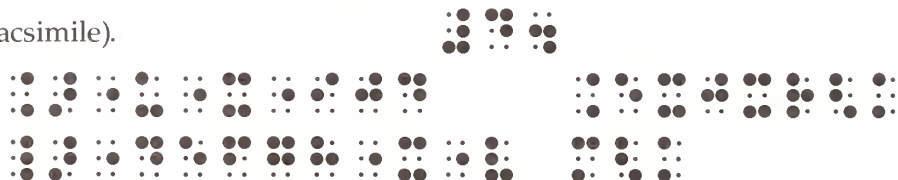
IV. RESTS (Table 4)

20. The signs in this Table should be used for all rests which occur in the print; but it frequently happens that the braille text can only be made clear to the reader by the inclusion of the rests which do not appear in the print. These added rests are not differentiated from other rests, unless a facsimile copy is requested, in which case each added rest must be preceded by dot 5.

EXAMPLE 12. (a) (non-facsimile).



EXAMPLE 12. (b) (facsimile).





21. A measure of silence is indicated in the print by a whole rest, whatever the time signature may be, except that in 4/2 time the double whole rest may sometimes be found.

22. When a silence is prolonged for two or three measures, the rests are written as at (a) below; when it extends for four or more measures, the procedure is that shown at (b).

(a) three measures' rest:

The dotted double whole rest is shown thus:

- (a)  (b) 

V. ACCIDENTALS AND KEY SIGNATURES (Table 5)


24. Accidentals are placed immediately before the note or interval to which they belong, and must not be separated from it by anything but octave signs.

25. In general, accidentals should always be marked where they occur in the print (but see Par. 70 and 95-96). Where it is necessary to add accidentals in the braille text, they are subject to the same considerations given for added rests in Par. 20. They are preceded by dot 5 only when facsimile transcription is requested.

26. Accidentals should be restated at such points as the beginning of a parallel or section, a new page, or after any major interruption, such as a long parenthetical insertion, volta, etc. In vocal and single-line instrumental music it is desirable to re-mark an accidental when a measure is continued on a new line.

27. As in print, accidentals remain in force during a complete measure, but only for the same note at the same pitch. (See also Par. 79.)

EXAMPLE 13.










28. Key signatures are written between blank spaces (unless followed immediately by meter signatures) at the point at which they appear in the print, except that the signature at the beginning of each staff is omitted after its first appearance in a piece. Changes of key are, of course, placed wherever they occur.

EXAMPLE 14.







EXAMPLE 15. (A) (instrumental music)



EXAMPLE 15. (B) (piano music)



32. Music symbols, such as accidentals, generally should not be combined with regular letters. In a title, such as “Prelude in C Sharp Minor”, or a phrase like “music for B flat Clarinet”, the sharp and flat symbols should not be used. However, in some theoretical and analytical situations, hybrid signs may be premitted for convenience and expediency.

34. Meter indications that contain note values are written with a dot 3 separating the number from the note value which is written as the note C.


EXAMPLE 16.



35. Changes of meter are treated in the same manner as that explained above (Par. 28) for changes of key.

EXAMPLE 17.

EXAMPLE 17.



The musical notation for Example 17 consists of a complex rhythmic pattern represented by a series of dots and vertical lines, and a corresponding staff with a treble clef and a 3/4 time signature. The pattern is organized into two main sections, each with a 3/4 time signature. The first section contains a series of notes and rests, while the second section contains a series of notes and rests. The staff below the pattern shows the corresponding musical notation, including a treble clef, a 3/4 time signature, and a series of notes and rests.

36. As shown in Table 6, meter indications may be combined. If the second indication is in parentheses in print, a facsimile braille copy should follow suit. If the music parenthesis is used, no space is necessary between the two signatures. If literary parentheses are used, a space must separate them. In non-facsimile copy the parentheses are unnecessary, and the two meters are combined without space.

37. When meter indications are shown with literary punctuation, the punctuation indicator and special comma are used as explained in Note 5, page 2. Thus this text:

...time signatures are $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, and $\frac{9}{8}$... would be brailled as follows:

(The same procedure may be used where chord symbols are shown with literary punctuation.)

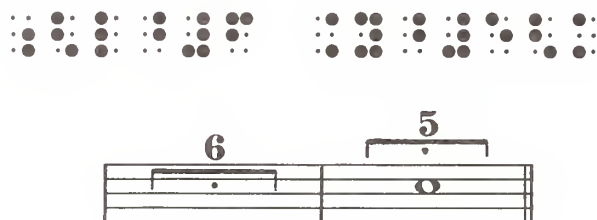
38. When a meter indication contains more than one number above, and a single number below, the braille follows the print exactly. Print punctuation, if used, is included in the braille. If punctuation or other print signs appear between the numbers, a single number sign is brailled at the beginning of the meter signature, no spaces are inserted, and the final lower-cell number is placed unspaced at the end. If no punctuation or other print signs appear between the numbers, the number sign is repeated, unspaced, for each upper number but not before the lower number.

EXAMPLE 18.

[illegible]

39. In music with no meter signature, numbers and/or horizontal lines of extension often indicate that notes, chords or rests should be held for a period of time. The numbers indicate seconds of actual time and are printed larger than fingering numbers or are positioned in such a way as to avoid confusion with fingering. In the following example, the pause is to last six seconds and is followed by a note that should be held for five seconds.

EXAMPLE 19.



40. Seconds of time may also be indicated with short vertical print lines usually placed above the staff. In braille the sign for a second (dots 4-5) must be preceded and followed by a space unless accompanied by a number. In that case, the sign for a second precedes the number sign. If the duration of time is shown in print with a line of extension and no number, the line of duration appears in braille (see Table 6 B). This line must be preceded and followed by a space. In the following example for two cellos, the marginal indications show that this excerpt begins 10 seconds into the composition and that the second parallel begins 5 seconds later.

EXAMPLE 20.

The image shows two musical staves, labeled 1 and 2, for two cellos. Both staves start with a bass clef and a key signature of one flat. Staff 1 has a half note followed by a whole note. Staff 2 has a half note followed by a whole note. Above the staves, there are vertical lines indicating time intervals. The first staff has a 'molto vibr.' marking above the whole note. The second staff has a 'molto vibr.' marking above the whole note. Dynamic markings are present: *mf* (mezzo-forte) is written below the first half note of both staves, and *f* (forte) and *ff* (fortissimo) are written below the whole notes of both staves. The *f* and *ff* markings are connected by a horizontal line of extension.

41. When music contains some passages with meter signatures and some without, the phrase "time notation" is inserted where appropriate.

VII. THE GROUPING OF NOTES (Table 7)

42. The grouping of 16ths, etc., is of necessity somewhat different in braille from that of print, and it is not always possible to give an actual facsimile reproduction of the latter.

43. The general principle of braille note-grouping is to write the first note of the group in its true value, the remaining notes being given as eighths:

EXAMPLE 21.

and if a rest of equal value takes the place of the first note of a group, the same method is used.

EXAMPLE 22.

This method of note-grouping is subject to certain conditions:

44. It should not be used if the group cannot be completed in the line in which it begins.

EXAMPLE 23.

45. It should not be used if the group is followed on the same line and in the same measure by an eighth or dotted eighth (but see Ex. 66, measure 2).

(Note the difference of treatment on the second beat of both measures in the following example.)

EXAMPLE 24.

46. It is better not to use this method when the group contains a rest, even of the same value, on any other note but the first.

EXAMPLE 25.

(An alternate version of this passage is given in Ex. 28.)


47. This method should not be used if the group is rendered incomplete by notes or rests of different value.

EXAMPLE 26.

48. It should not be used if for any reason the group is interrupted by the music hyphen.

EXAMPLE 27.



49. Where, as in Ex. 25 above, the grouping is not very clear, the sign  should be used.

EXAMPLE 28.




(See also Ex. 58.)

50. In such a case as the following, where syncopated eighths might be mistaken for 16ths, the value signs must be used, as was said in Par. 1, to separate the notes of different value.

EXAMPLE 29.



51. The nature of the braille eighth sign renders it impossible to indicate the print grouping of eighths without the use of , and, in consequence, such grouping is ignored unless it crosses either the beat or the bar line. When the braille music comma is needed, it is placed at the beginning of a group, and if the notes which follow are of the same value and group themselves obviously in normal fashion, the comma may be used as a terminator. However, if the following notes of like value could themselves be mistaken as unusual grouping, a modified comma is used, whose meaning as a terminator is unequivocal. The music comma becomes an undisputed terminator by adding dot 3 to it. (See General Table.) If such a group is immediately followed by a rest or by a note of different value, no termination sign is needed.

EXAMPLE 30.

EXAMPLE 31.

52. If Example 31 had been written in 3/8 time, it would have appeared as follows, the normal braille grouping being retained and the abnormal print grouping being shown by the braille music comma. Thus the unusual grouping of notes smaller than eighths is independent of the normal braille grouping device. Both groupings may be used without interference with one another.

EXAMPLE 32.

IRREGULAR NOTE-GROUPING (Table 7).

53. It will be noted that among the signs given in Table 7, the triplet is shown in two forms, (a) and (b). (a) is the form which is more generally used, (b) being reserved for use when a triplet contains a triplet of smaller value on one of its notes.

EXAMPLE 33. (a)


EXAMPLE 34. (b)

Braille notation for Example 34 (b) is shown in two lines. The first line contains a single group of six dots (a whole note). The second line contains a sequence of groups of six dots, representing a melodic line. Below the Braille is a musical staff in treble clef, key of B-flat major (two flats), and common time (C). The melody consists of a quarter note B-flat, followed by three groups of eighth notes beamed together, each marked with a '3' and a slur, indicating triplets. The notes in the triplets are D, E, and F.

It is also better to use (b) for triplets which occur in conjunction with irregular groups of different value:

EXAMPLE 35.

Braille notation for Example 35 is shown in two lines. The first line contains a sequence of groups of six dots, representing a melodic line. The second line contains a sequence of groups of six dots, representing a melodic line. Below the Braille is a musical staff in treble clef, key of C major (no sharps or flats), and 6/8 time. The melody consists of a half note C, followed by a group of eighth notes beamed together, marked with a '6' and a slur, indicating a sextuplet. The notes in the sextuplet are D, E, F, G, A, and B. This is followed by a quarter note C, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are D, E, and F. This is followed by a half note C, then a group of eighth notes beamed together, marked with a '6' and a slur, indicating a sextuplet. The notes in the sextuplet are D, E, F, G, A, and B. This is followed by a quarter note C, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are D, E, and F.

54. These signs can be doubled, but in the case of  etc., it is unnecessary to use dot 3 after the first of the doubled signs.

EXAMPLE 36.

Braille notation for Example 36 is shown in two lines. The first line contains a sequence of groups of six dots, representing a melodic line. The second line contains a sequence of groups of six dots, representing a melodic line. Below the Braille is a musical staff in treble clef, key of B-flat major (two flats), and 3/4 time. The melody consists of a quarter note B-flat, followed by a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are D, E, and F. This is followed by a quarter note G, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are A, B, and C. This is followed by a quarter note D, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are E, F, and G. This is followed by a quarter note A, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are B, C, and D. This is followed by a quarter note B-flat, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are C, D, and E. This is followed by a quarter note C, then a group of eighth notes beamed together, marked with a '3' and a slur, indicating a triplet. The notes in the triplet are D, E, and F.

EXAMPLE 37.

Braille notation for Example 37 is shown in two lines. The first line contains a sequence of groups of six dots, representing a melodic line. The second line contains a sequence of groups of six dots, representing a melodic line. Below the Braille is a musical staff in treble clef, key of D major (two sharps), and 4/4 time. The melody consists of a half note D, followed by a group of eighth notes beamed together, marked with a '7' and a slur, indicating a septuplet. The notes in the septuplet are E, F, G, A, B, C, and D. This is followed by a half note E, then a group of eighth notes beamed together, marked with a '7' and a slur, indicating a septuplet. The notes in the septuplet are F, G, A, B, C, D, and E. This is followed by a half note F, then a group of eighth notes beamed together, marked with a '7' and a slur, indicating a septuplet. The notes in the septuplet are G, A, B, C, D, E, and F. This is followed by a half note G, then a group of eighth notes beamed together, marked with a '7' and a slur, indicating a septuplet. The notes in the septuplet are A, B, C, D, E, F, and G.

55. It is usual to indicate irregular groups in the print by marking them with the appropriate number in addition to grouping them with a ligature, but the number is sometimes omitted. While it is possible to show this grouping in braille in the case of 16ths, 32nds, and 64ths, without the use of the signs in Table 7, it is impossible to do so with eighths and 128ths (save by the use of $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix} \begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$) and in consequence the signs in Table 7 must always be used, even when the corresponding numbers do not appear in the print.

VIII. INTERVALS (Table 8).

56. When two or more notes of the same value are sounded together, forming a chord, one note only is written according to Table 1, the remainder being represented by the signs in Table 8 which indicate their distance, or interval, from the written note.

57. The direction in which intervals are to be read (upwards or downwards from the written note) depends very much on the instrument for which the music is written, and on the disposition of the score. In general, it may be said that the melody and the bass should each appear as written notes. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading of intervals.

(When it is desired to reverse the usual normal practice in reading intervals and in-accords in any part, one of the following indications



should be placed at the beginning of the piece. Where necessary, this indication can be preceded by a hand sign, the initials of an instrument, etc.)

EXAMPLE 38.

(See also Paras. 203, 439, 516-517.)

58. When the written note is dotted, it is not necessary to place dots after any intervals (but see Ex. 55).

EXAMPLE 39.

Example 39 displays a musical phrase in 4/4 time. The Braille notation above the staff consists of a series of dots representing intervals: a dotted quarter note (dots 1-2, 3-4, 5-6), an eighth note (dots 1-2, 3-4), a dotted eighth note (dots 1-2, 3-4, 5-6), a quarter note (dots 1-2, 3-4), and a half note (dots 1-2, 3-4, 5-6). The staff notation shows the same sequence of notes: a dotted quarter, an eighth, a dotted eighth, a quarter, and a half note, all in the treble clef.

59. Intervals larger than the octave are expressed by the same series of signs preceded by an appropriate octave mark, the 9th corresponding to the 2nd, the 10th to the 3rd, and so on.

EXAMPLE 40.

Example 40 displays a musical phrase in 3/4 time. The Braille notation above the staff consists of a series of dots representing intervals: a dotted quarter note (dots 1-2, 3-4, 5-6), an eighth note (dots 1-2, 3-4), a dotted eighth note (dots 1-2, 3-4, 5-6), and a quarter note (dots 1-2, 3-4). The staff notation shows the same sequence of notes: a dotted quarter, an eighth, a dotted eighth, and a quarter note, all in the treble clef.

The octave rules for chords of more than two notes are as follows:

60. If more than one interval follows the written note, no octave mark is needed so long as any two adjacent intervals are less than an octave apart.

EXAMPLE 41.

Example 41 displays a musical phrase in 3/4 time. The Braille notation above the staff consists of a series of dots representing intervals: a dotted quarter note (dots 1-2, 3-4, 5-6), an eighth note (dots 1-2, 3-4), a dotted eighth note (dots 1-2, 3-4, 5-6), and a quarter note (dots 1-2, 3-4). The staff notation shows the same sequence of notes: a dotted quarter, an eighth, a dotted eighth, and a quarter note, all in the treble clef.

EXAMPLE 42.

Example 42 displays a musical phrase in 3/4 time. The Braille notation above the staff consists of a series of dots representing intervals: a dotted quarter note (dots 1-2, 3-4, 5-6), an eighth note (dots 1-2, 3-4), a dotted eighth note (dots 1-2, 3-4, 5-6), and a quarter note (dots 1-2, 3-4). The staff notation shows the same sequence of notes: a dotted quarter, an eighth, a dotted eighth, and a quarter note, all in the treble clef.

61. If any two adjacent intervals are an octave or more apart, the second interval must have its proper octave mark.

EXAMPLE 43.

Example 43 illustrates a sequence of chords and a corresponding musical staff. The chords are represented by groups of dots, with the second interval marked with an octave symbol. The musical staff shows a sequence of notes in 3/4 time, with the notes corresponding to the chords above them.

62. If an interval forms a unison with the written note, it is shown as an octave preceded by its proper octave mark.

EXAMPLE 44.

Example 44 illustrates a sequence of chords and a corresponding musical staff. The chords are represented by groups of dots, with the second interval marked with an octave symbol. The musical staff shows a sequence of notes in 3/4 time, with the notes corresponding to the chords above them.

63. If an interval forms a unison with another interval the second interval must have its proper octave mark.

(N.B. In the last two chords of the following example the inner parts form an octave in the one case and a unison in the other).

EXAMPLE 45.

Example 45 illustrates a sequence of chords and a corresponding musical staff. The chords are represented by groups of dots, with the second interval marked with an octave symbol. The musical staff shows a sequence of notes in 3/4 time, with the notes corresponding to the chords above them.

64. When two parts represented by intervals cross one another in a chord, the notes which are, so to speak, "out of place" must each have its proper octave mark, the written order of the parts however remaining unchanged.

EXAMPLE 46.

The example shows a series of dots representing notes, with a musical staff below it. The staff has two staves, each with a treble clef and a 2/4 time signature. The notes are written in a way that shows two parts crossing, with the top part having a higher octave mark and the bottom part having a lower octave mark.

65. Tone clusters are notated in many different ways, but usually the top and bottom pitches are written as if they are pitches in a chord. Between the two pitches, a vertical line, box, thick bar, or other shape indicates the cluster. Accidentals or printed words may or may not accompany the cluster.

66. According to the proper direction of intervals, the top or bottom pitch is written followed by the cluster sign and an interval sign showing the other outside pitch.

EXAMPLE 47.

The example shows three different ways to notate tone clusters: (a) with a vertical line, (b) with a box, and (c) with a thick bar. Each is followed by a musical staff showing the notes in a 2/4 time signature.

Doubling of Intervals

67. When more than three successive notes are followed by the same interval or intervals not modified by accidentals or other signs, such intervals may be doubled.

EXAMPLE 48.

The example shows a series of dots representing notes, with a musical staff below it. The staff has a bass clef and a 4/4 time signature. The notes are written in a way that shows intervals that are doubled.

EXAMPLE 49.

69. When greater-than-octave intervals are involved, it is inadvisable to use any doubling of intervals whatsoever. The necessity to insert appropriate octave marks for each such interval, in the absence of intermediary intervals, would usually negate any supposed saving of space.

EXAMPLE 50.

EXAMPLE 51.

-44-

71. All doubling of intervals legitimately in effect at the end of the previous page should be restated at the beginning of a new page, assuming that at each instance there are a sufficient number of notes to warrant such doubling. Thus, doubling will not be started at the bottom of the page unless it can legitimately be in effect on that page, nor will it be employed at the top of the page if the usual conditions do not prevail.

72. In fingered music it is not advisable to double any other interval than the octave unless every note of the passage is fingered or unless the fingering is so placed that there can be no possible doubt about the notes to which it belongs.

(See also Par. 123 and Ex. 193.)

The Moving-Note Sign

73. The moving-note device, although infrequently employed, is chiefly useful for vocal music and keyboard settings of hymns. Complications of fingering, phrasing and nuances render it unsuitable for instrumental music in general.

74. When two, or at most three, notes of equal value move below or above a longer note, they can be written as intervals separated by dot 6.

(In the following example the first two intervals are halves and the remainder quarters).

EXAMPLE 52.

75. The moving-note sign can also be used when two or more intervals move together in a similar manner but in this case dots 5-6 must be substituted for dot 6.

EXAMPLE 53.

76. The marking of octaves in the moving part is governed by the rule given in Par. 59.

Compare (a) and (b) below.

EXAMPLE 54.

(a)

The Braille notation for (a) consists of two lines. The first line has six groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The second line has sixteen groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. Below the Braille is a musical staff in G major (one sharp) and 8/8 time. It contains a melody starting on G4, moving to A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, and B1.

(b)

The Braille notation for (b) consists of two lines. The first line has six groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The second line has sixteen groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. Below the Braille is a musical staff in G major (one sharp) and 8/8 time. It contains a melody starting on G4, moving to A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, and B1.

77. The moving-note sign can also be used for a dotted quarter and eighth, etc., but is not recommended for such a rhythm as that shown at (b) below.

EXAMPLE 55.

(a) – good

The Braille notation for (a) consists of two lines. The first line has six groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The second line has sixteen groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. Below the Braille is a musical staff in 4/4 time. It contains a melody starting on G4, moving to A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, and B1.

(b) – bad

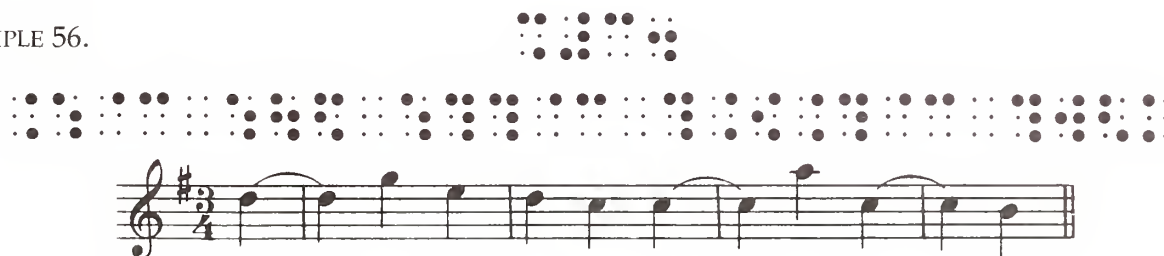
The Braille notation for (b) consists of two lines. The first line has six groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The second line has sixteen groups of dots: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, and 1-2-3. Below the Braille is a musical staff in 4/4 time. It contains a melody starting on G4, moving to A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, and B1.

The doubled moving-note sign (dots 5-6) must never be used for such dotted rhythms.

IX. THE TIE (Table 9).

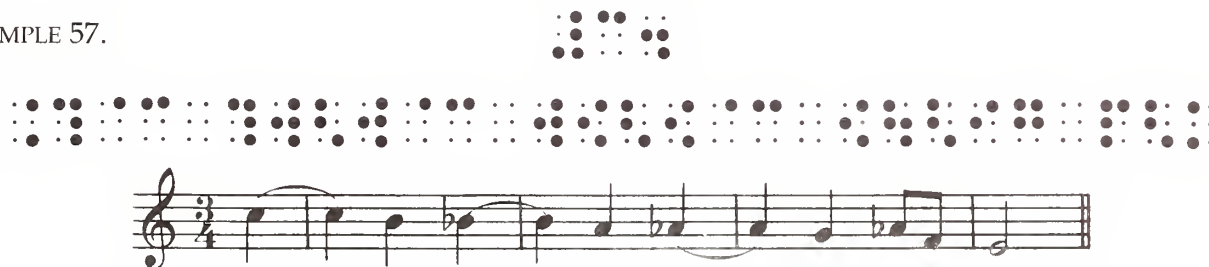
78. The tie is placed immediately after the first of the two tied notes, or after any slur, fingering or tremolo indications connected with this note. It also follows the dot in the case of dotted notes. (See also Par. 139).

EXAMPLE 56.



79. The rule for tied notes inflected by accidentals is the same as that in print, i.e., when an inflected note is tied over a bar line the accidental is not re-marked in the new measure for the second of the two tied notes, unless this note is on a different staff from the first.

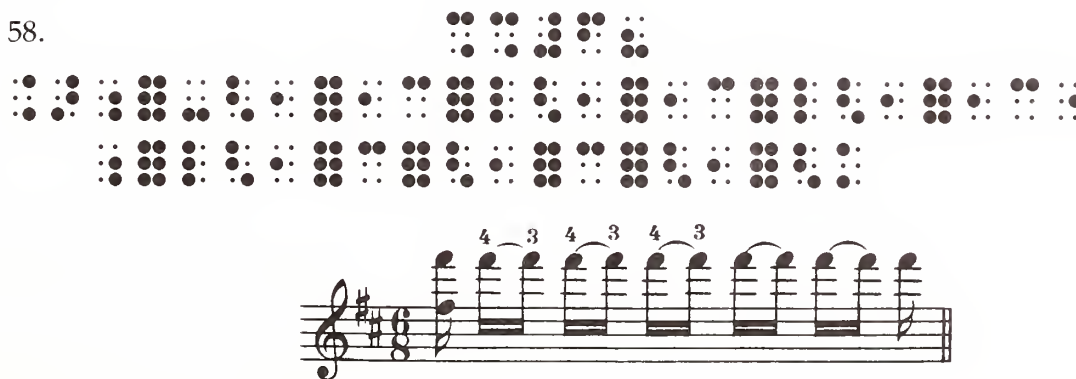
EXAMPLE 57.



80. In bar-over-bar or open score format, all ties are restated at the beginning of a new parallel, and of a new page, as well as after a major interruption, such as a long parenthetical expression, light double bar, volta, etc. Restatement is unnecessary at the commencement of a run-over line. In single line instrumental music, restatement is recommended at the beginning of a new section or segment. Restatement is unnecessary for a run-over line unless it constitutes the beginning of a page. Restatement of the tie in vocal music is discussed in that section of the Manual. These reminder ties precede all other signs, except marginal measure numbers, hand signs, clefs, strain repeats, and time or key signatures.

81. As the print sign for the tie is identical with that for the slur, some confusion is liable to occur in such a case as the following:

EXAMPLE 58.



(Here the fingering in the print shows that the sign is not a tie but a slur giving a special effect.)

82. The tie for a chord is used when more than one note is tied between two chords. In the following example (a) shows the tie used for a complete chord, (b) its use between chords in which some of the notes are not tied.



EXAMPLE 59.

EXAMPLE 59.

(a)

Musical notation for Example 59(a) in 4/4 time. The melody is written on a single staff with a treble clef. It begins with a half note G4, followed by a half note A4. The next measure contains a half note B4 and a half note C5. The final measure contains a half note D5 and a half note E5. The piece concludes with a double bar line.

(b)



83. If one or more of the notes of two successive chords are repeated while the others remain tied, the sign $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ must be used for each tied note or interval.


EXAMPLE 60.

[illegible]

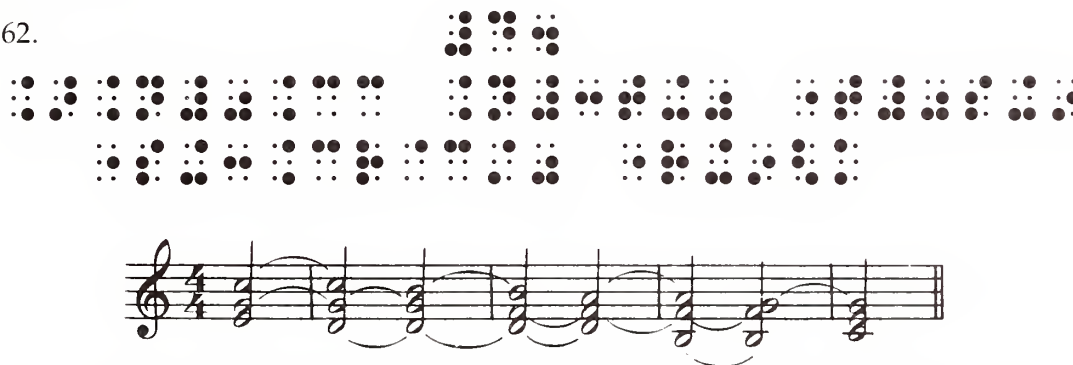
84. If two chords are tied in a succession of chords written with doubled intervals, the doubling need not be interrupted.

EXAMPLE 61.

[illegible]

85. The sign  may itself be doubled, but in that case the doubling is shown as in the following example.

EXAMPLE 62.

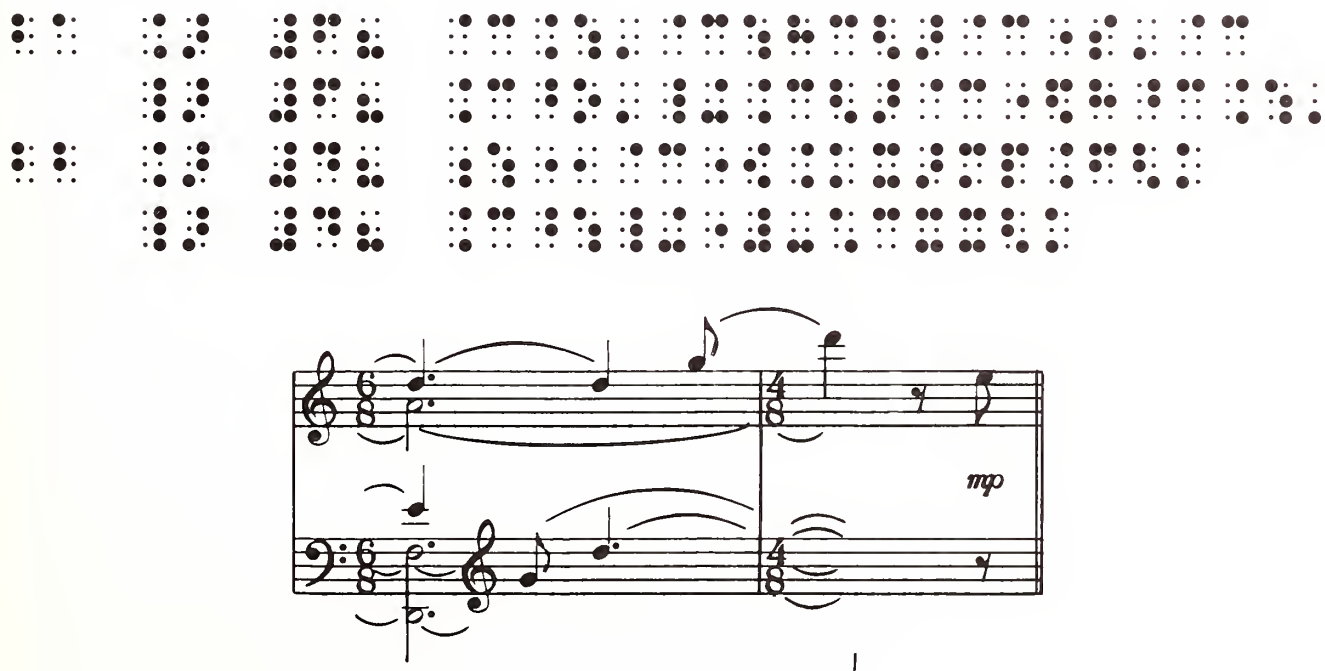


(The restatement of a chord tie follows the same rules as those given in Para. 80).

86. In music for instruments which are struck, plucked or otherwise activated by a single stroke, yet are capable of a lingering, though dying sound, ties are sometimes used, even though followed by rests. This would apply to such percussion instruments as chimes, triangles and cymbals as well as string instruments which are plucked. Wherever the print clearly calls for a tie which ties to nothing, the braille should follow suit.

87. When notes are tied to corresponding pitches which are clearly implied but not written in the print copy, the implied notes in their proper values should be indicated in the braille copy. In facsimile transcription, an asterisk (Table 19) should precede such notes, referring to a transcriber's note which might be worded as follows: "Though these notes are not shown in the print original, the intent is clear."

EXAMPLE 63.



88. The accumulating arpeggio is written as shown in the following example. A chord tie is inserted between the last note of the arpeggio and the resulting chord.

EXAMPLE 64.

(Print)

(Braille)



89. The chord tie indicates the end of the accumulating arpeggio. In the following example the arpeggio is not tied over to the chord.

EXAMPLE 65.

(Print)

(Braille)



X. IN-ACCORD AND MEASURE-DIVISION SIGNS (Table 10).

90. When, during the course of a measure, two or more simultaneous parts cannot be written as intervals with moving notes, they are written in succession and joined, without intervening spaces, by the sign (called in consequence the "in-accord" sign). The octave must always be marked for the first note after this sign, and it must also be marked at the beginning of a measure following one in which the in-accord sign has been used, even if this latter measure contains no in-accord sign.

EXAMPLE 66.



91. The order in which the parts are written is governed by the same general principles as those followed for the writing of intervals, the treble and bass being given priority whenever possible (see Par. 57).

92. It frequently happens that a measure is too long or too complicated for this simple use of the in-accord sign and it is then advisable to divide such a measure into convenient sections, each section being treated as an isolated unit of the measure. The sign used for this purpose is $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ and it joins the sections on either side without intervening spaces. The in-accord sign used in such part-measure sections is changed to $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ and the first note after both signs must have an octave mark.

93. When either the in-accord or measure-division sign occurs at the end of a line the music hyphen should not be used.

EXAMPLE 67.

[illegible]


94. The signs $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$, $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$ and $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ can be combined in the following manner:

EXAMPLE 68.

95. Accidentals preceding an in-accord sign do not affect notes in the same measure written *after* the in-accord sign.

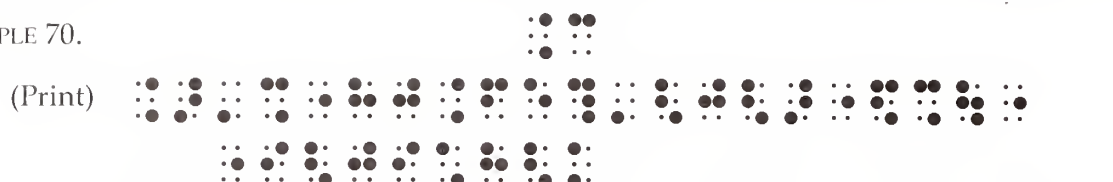
EXAMPLE 69.


AMPLE 69.



96. The use of the in-accord sign, however, often requires the re-marking of accidentals to avoid possible errors in reading. In a facsimile transcription, such accidentals are preceded by dot 5.

EXAMPLE 70.

(Print) 

(Braille) 

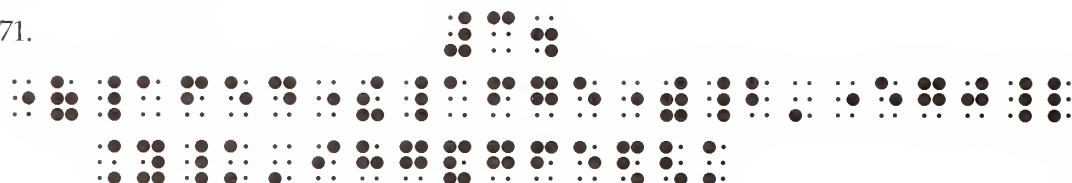


XI. STEM SIGNS (Table 11).

97. It is sometimes difficult to render concisely, by means of the in-accord sign, passages containing notes printed with two stems indicating either identical or differing values, and for this purpose special stem signs are used.

98. Stem signs are placed after the notes to which they belong, and may not be separated from them by the music hyphen. These signs may be dotted in the same manner as written notes, and they may be modified by the signs in Tables 9, 12, 19 and the first six signs in Table 20.

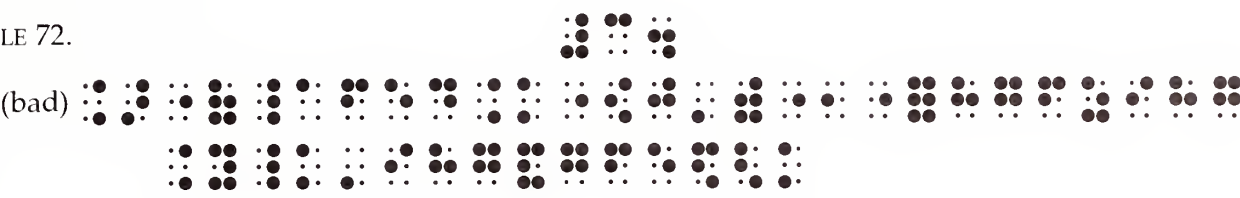
EXAMPLE 71.






99. As stem signs may sometimes obscure the melodic line, they should be used with great discretion.

EXAMPLE 72.

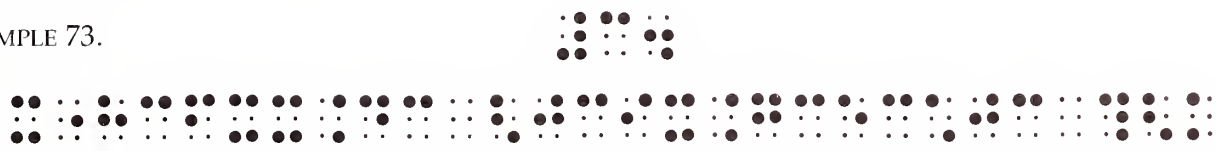
(bad) 




XII. THE SLUR (Table 12).

100. The sign  is used for a slur extending over two, three or four notes, and is placed after every note of a phrase except the last.



EXAMPLE 73.





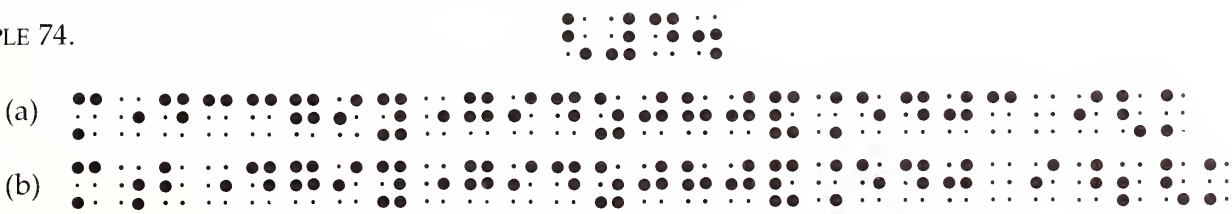
101. When a slur extends over more than four notes, it can be written in one of two ways:


(a) the sign  can be doubled;


(b) the sign  can be placed before the first note of the phrase and the sign  after the last note.

The following example shows the same passage treated according to both methods.

EXAMPLE 74.

(a) 

(b) 



102. The two methods can be combined to indicate a double set of slurs in the print.

EXAMPLE 75.

[illegible]

103. Sometimes one slur ends and another begins on the same note. The following example illustrates the two ways in which this can be transcribed.

EXAMPLE 76.



EXAMPLE 76.

(A)

(B)

The image displays musical notation for Example 76. It features two staves, (A) and (B), each with two rows of notes. Staff (A) contains a sequence of notes that are mostly eighth and sixteenth notes, with some beamed groups. Staff (B) contains a similar sequence but with different rhythmic values and some rests. Below these staves is a piano score for a single melodic line. The piano score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 9/8. The melody consists of a series of eighth and sixteenth notes, with some beamed groups and rests, matching the notation in staves (A) and (B).

104. When a note is both tied and slurred to another note, the slur is redundant in braille, whatever its justification in print. Therefore such a slur is shown in facsimile copy only. In that case, if either the simple slur or the closing bracket follows a tied note, the tie must be placed after the slur.


105. In music for keyboard instruments the sign  is used to indicate a slur passing from one part to another in the same staff, or from one hand to the other. When this sign is doubled, it is written thus: 

EXAMPLE 77.

AMPLE 77.

The musical notation for Example 77 is written on a single staff with a treble clef and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A slur covers the next two measures: the first contains a quarter note C5 and an eighth note B4, while the second contains a quarter note A4 and a quarter note G4. This is followed by another slur covering two measures: the first contains a quarter note F4 and an eighth note E4, and the second contains a quarter note D4 and a quarter note C4. The final measure of the example consists of a half note C4. Fingerings are indicated by numbers 1 through 5 below the notes. There are also some handwritten-style markings, possibly 'p' for piano, below the staff.

(For the use of this slur in vocal music, see Par. 300.)

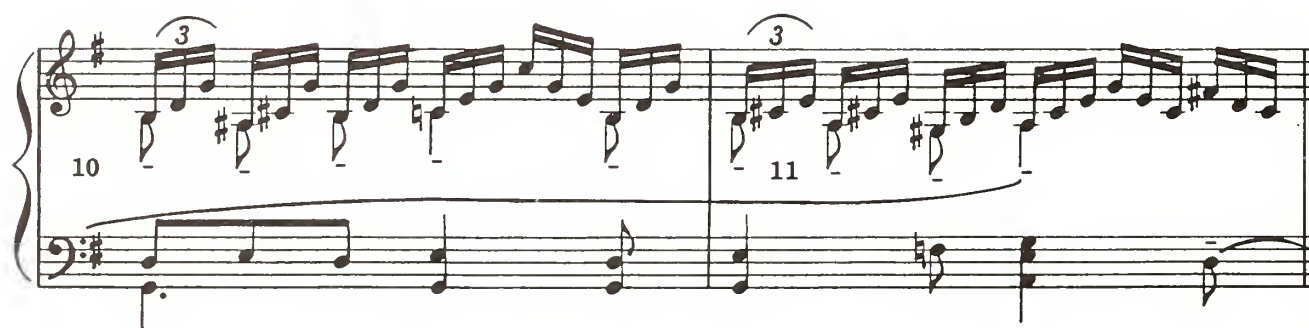
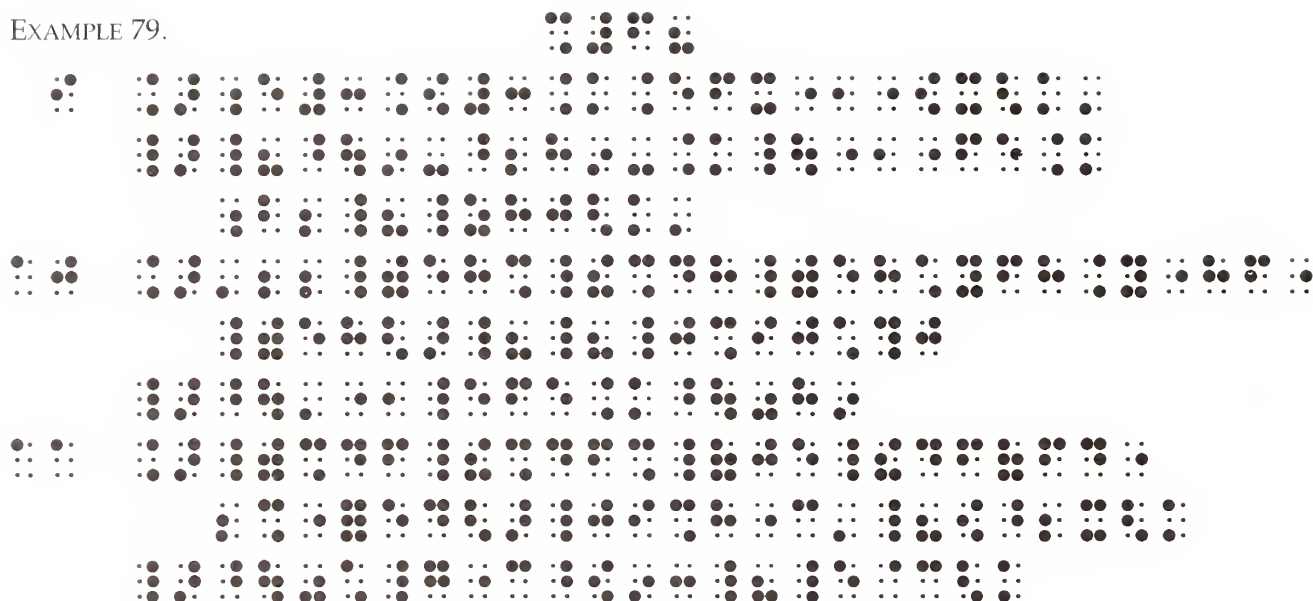
106. The sign  is used to indicate a short line or slur drawn between the staves to show that a particular melodic line proceeds from one hand to the other.

EXAMPLE 78.

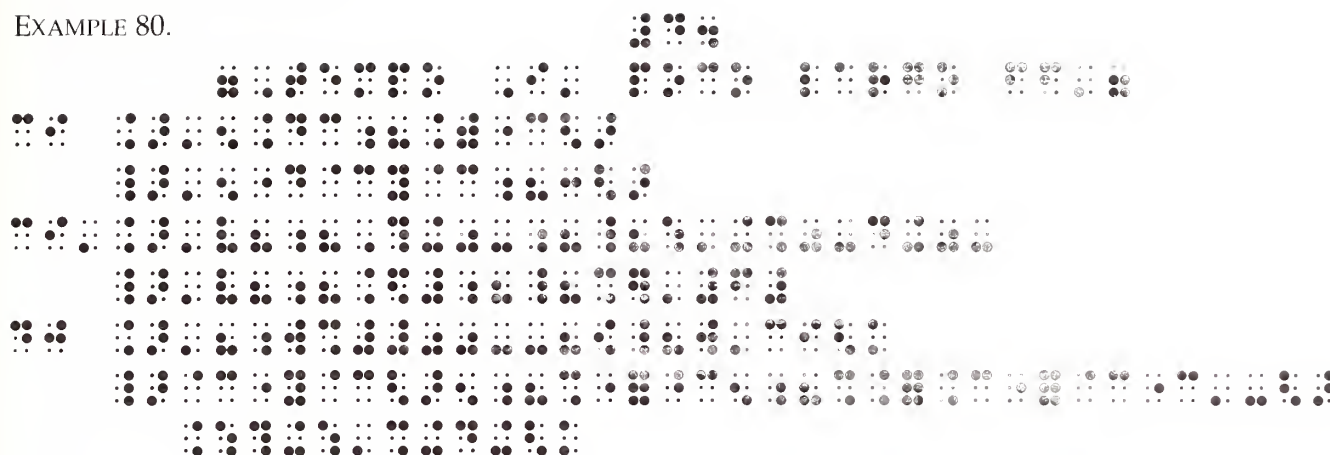


107. In complicated music it may sometimes be advisable to place this sign in both parts. When such complexity requires the use of the slur in both parts, it is sometimes difficult to tell whether the notes preceding the sign constitute a part of a melody or phrase which is then continued in the other hand, or the notes which follow the sign are a continuation of a melody or phrase which was temporarily in the other hand. When the latter case is true and needs to be made clear, the hand-to-hand slur which serves to terminate the transfer should be modified by adding dot 3 after it (dots 5, 1-4, 3). The terminator should be used only when the meaning of the regular sign could be misconstrued.

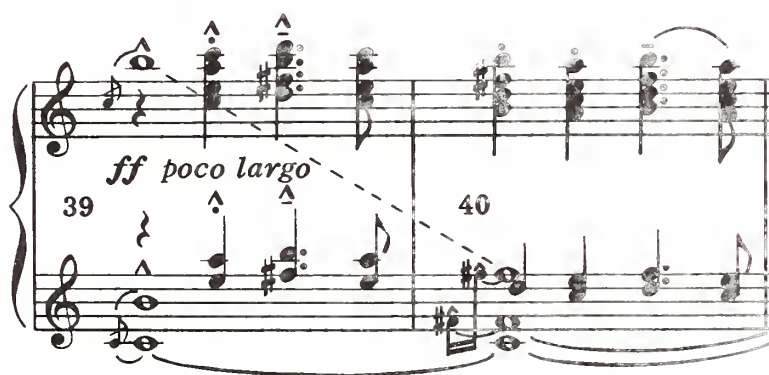
EXAMPLE 79.



EXAMPLE 80.



Tempo I
8



108. The half phrase often seen in modern print editions as a slur bent into an angle, without being actually broken, is shown in braille thus:

EXAMPLE 81.



- (a) 
- (b) 



109. The combination of the slur with staccato dots is shown in the following examples.

EXAMPLE 82.



EXAMPLE 83.

(a)

(b)

Example 83 shows two Braille musical staves, (a) and (b), each with a single slur over a series of notes. Below the Braille is a musical staff with a treble clef, 3/4 time signature, and a single slur over a series of notes.

110. A short independent slur is usually printed with the grace notes. This is represented by the grace-note slur (dots 5-6, 1-4), in facsimile copy only, as illustrated in Ex. 84 (a). In non-facsimile transcription, slurring for grace notes is shown as for any other notes. (See Ex. 84 (b).)

EXAMPLE 84. (a)

(facsimile)

Example 84 (a) shows a Braille musical staff with a grace-note slur (dots 5-6, 1-4) over a series of notes. The staff is labeled (facsimile).

(b)

(non-facsimile)

Example 84 (b) shows a Braille musical staff with a regular slur over a series of notes. The staff is labeled (non-facsimile).

111. Dotted-line slurs which are inserted by the editor may be shown as regular simple slurs, but such a passage should be headed by an asterisk (Table 19) with lines of continuation. The lines must be closed at the end of the passage and an appropriate transcriber's note should explain the special circumstances.

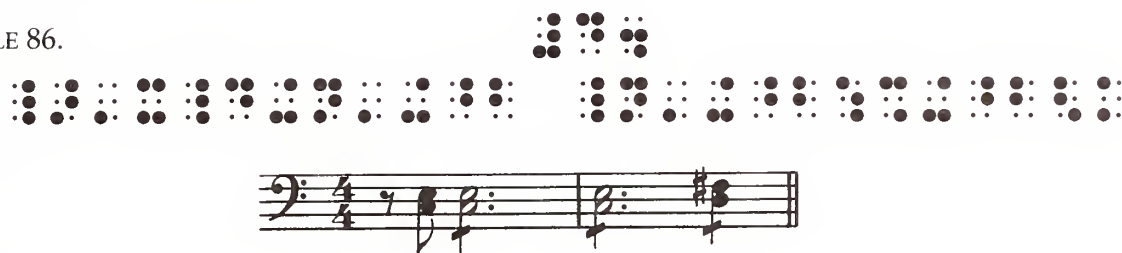
EXAMPLE 85.

Example 85 shows a Braille musical staff with a dotted-line slur over a series of notes. The staff is labeled EXAMPLE 85.

XIII. NOTE-REPETITION AND TREMOLO (Table 13)

112. The signs in Table 13 (A) are placed after the note or chord affected and must only be separated from it by fingering.

EXAMPLE 86.



113. These signs may be doubled, but only the second half of the sign is written twice.

EXAMPLE 87.



114. Tremolo signs (Table 13 (B)) are treated in the same way but must never be doubled.


EXAMPLE 88.



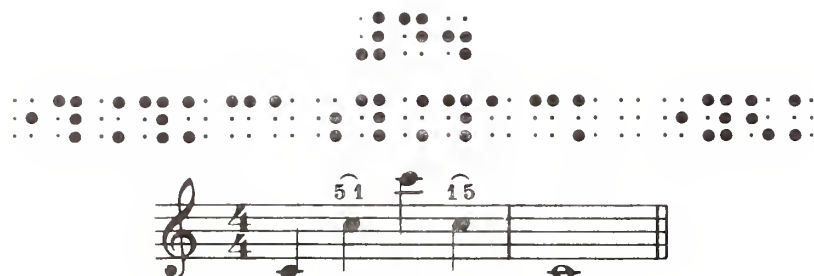
XIV. FINGERING (Table 14)

(The subject of Organ Pedalling is treated in Section XXI.)

115. Fingering is placed immediately after the note or interval to which it belongs, and must not be separated from it by any other sign. (If the note is dotted, the fingering is, of course, placed after the dot or dots.)

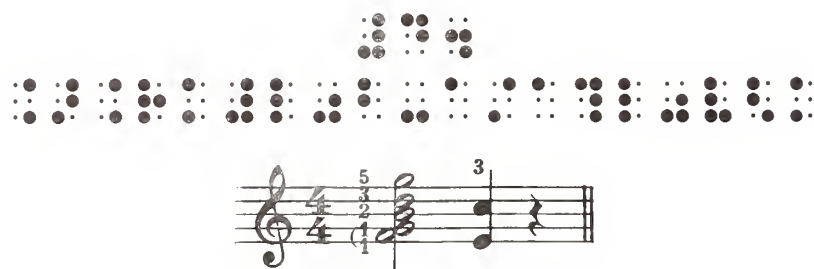
116. A change of fingers on one note or interval is shown by placing the sign  between the two finger signs.

EXAMPLE 89.



117. When a finger plays two adjacent notes together it must be marked after both notes or intervals.

EXAMPLE 90.



118. Alternative fingerings are indicated by placing the two finger signs after the note or interval. The order in which these signs are written is immaterial, but once that order is established, it must be strictly maintained to avoid any possibility of confusion.

119. If in such a passage one of the fingerings is omitted for any note or notes, its place must be filled by dot 6 for the first fingering, and by dot 3 for the second fingering.

EXAMPLE 91.

120. If more than two fingerings are given, the passage must be rewritten for each fingering, using the in-accord sign.

(See also Par. 230 (Ex. 193).)

(See Par. 72 for a warning against the use of doubled intervals in fingered music.)

XV. ORNAMENTS (Table 15)

121. A list of the braille equivalents of all the ornaments usually found in print editions is given under (A), (B) and (C) in this Table. Each of these signs is placed immediately before the note to which it applies and no special octave mark is required for such notes.

122. Unless a bar line intervenes, grace notes should always be written in the same line as the notes which they embellish. When such notes have intervals, the grace note sign applies to both note and interval. (See Ex. 94 below.)

123. In a passage containing grace notes in which doubling of any kind is used, the doubling remains constant throughout unless the grace notes are not affected by the doubling, in which case the doubling must be broken. Thus in (a) below, the thirds continue throughout the whole passage, and in (b) they stop before the grace note.

EXAMPLE 93.

(a)

Braille notation for Example 93(a) is shown above the musical staff. It consists of two lines of Braille. The first line contains a series of Braille signs representing intervals, and the second line contains a series of Braille signs representing notes. The musical staff is in 2/4 time and shows a sequence of notes with grace notes, illustrating the application of the doubling sign.

(b)

Braille notation for Example 93(b) is shown above the musical staff. It consists of two lines of Braille. The first line contains a series of Braille signs representing intervals, and the second line contains a series of Braille signs representing notes. The musical staff is in 3/8 time and shows a sequence of notes with grace notes, illustrating the application of the doubling sign.

124. All the signs under (B) and (C) in this Table can be used for intervals as well as for written notes, and when these signs apply to both note and interval they must be marked before each.

EXAMPLE 94.

Braille musical notation example 94. The top part shows various Braille signs for intervals and notes. Below is a musical staff in 4/4 time, showing a trill on a note, with the word 'trill' written above and below the staff.

125. In a series of four or more notes with trills, the trill sign may be doubled as long as the print symbol itself is not altered by an accidental.

126. When notes printed with these signs are fingered, the fingering is given immediately after the note or interval affected.

EXAMPLE 95.


Braille musical notation example 95. The top part shows various Braille signs for intervals and notes. Below is a musical staff in C major, showing a trill on a note, with the word 'trill' written above the staff. The staff also includes fingerings (3 4 3, 4 3 2 3, 1 3 2 1 2) and a repeat sign.

(See also the slur mentioned in Para. 110.)


127. With regard to the unusual ornaments given under Table 15 (D), and Table 28 the print symbols are very variable in character, and a note describing their nature should always be included in any braille transcription in which they are used. (See Para. 471 and Ex. 328.)

XVI. REPEATS (Table 16).

128. The introduction of repeat signs constitutes one of the main differences of procedure between print and braille music, for whereas, in the former, the necessities of sight-reading render the use of an extensive system of repeats inexpedient, in the latter, a great deal can be done towards the achievement of a good appearance, the saving of space, and, above all, ease in reading and memorizing, by the judicious use of this device.


129. The sign  is the most frequently used indication of a repeat. It may be used for the repetition of a note or chord, a beat or part of a beat, a measure or part of a measure; however, it is never used for the repetition of more than one measure.


Part-Measure Repeats


130. With regard to the use of  for part of a measure, the following rules must be carefully observed:


131. A repeat always applies to what immediately precedes it. The number of notes which it includes depends on its position in the measure, obviously involving the exercise of judgment and musical knowledge.

EXAMPLE 96.





(Print) 

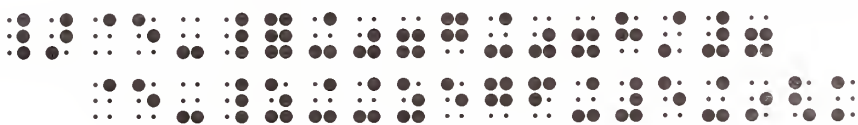
(Braille) 




EXAMPLE 97.



(Print) 

(Braille) 




132. Repeats should never, except in the most obvious and simple cases, "cross the beat." For instance, in Ex. 96, a little space could have been saved thus:



but to all but the most expert reader this version would be very misleading. The following example is, however, quite normal in appearance.

EXAMPLE 98.

Braille musical notation for Example 98, showing a sequence of chords and a corresponding musical staff in 4/4 time.


133. The sign  must not be used when the first chord or beat of a measure happens to be repetition of the last chord or beat of the preceding measure.

EXAMPLE 99.

(incorrect) 

134. When the first chord or group of notes on a braille line is a repetition of the last chord or group on the previous line, the repeat sign must not be used even if the repeated chord or group is in the same measure.

EXAMPLE 100.

(incorrect) 


135. Two or more repeats following one another are normally of the same value.


EXAMPLE 101.


(Print) 
 (Braille) 


136. When it is desirable to have successive repeats of different value they must be separated by dot 3.

EXAMPLE 102.

(Print) 

(Braille) 



137. The sign  can be used for the repetition of one or more parts in conjunction with the in-accord and measure-division signs. When all the parts are repeated, only one repeat sign is needed; where some of the parts do not repeat, the sign must be used for each repeated part.


EXAMPLE 103.







138. The use of the slur in combination with the part-measure repeat involves some difficulty. The important thing to remember is that repeats should never in any way interfere with the clear perception of phrasing. The following examples should be studied very carefully:

EXAMPLE 104.

(incorrect) 

(correct) 



EXAMPLE 105.

(correct)

EXAMPLE 106.

(correct)

EXAMPLE 107.

(a)

(b)

EXAMPLE 108.

(a)

(b)

(Note that it is not advisable to use the part-measure repeat in (a) above.)

139. A repeat does not include a tie on the last note or chord of the passage.

EXAMPLE 109.

EXAMPLE 110.

Example 110 displays a sequence of chords represented by groups of dots. The sequence starts with a single chord, followed by a series of pairs of chords, and ends with a single chord. Below the dots is a musical staff in 4/4 time, showing a sequence of chords corresponding to the dots above. The chords are played in a sequence that matches the dot notation.

Apart from this exception a repeat includes all other ties.


EXAMPLE 111.

Example 111 displays a sequence of chords represented by groups of dots. The sequence starts with a single chord, followed by a series of pairs of chords, and ends with a single chord. Below the dots is a musical staff in 8/8 time, showing a sequence of chords corresponding to the dots above. The chords are played in a sequence that matches the dot notation.

140. If the repeated passage has a tie at the end of a measure, it is better to place the tie immediately before the first note of the following measure, especially when that measure is in a new line or is separated from the original repeat by an in-accord part.

EXAMPLE 112.

Example 112 displays a sequence of chords represented by groups of dots. The sequence starts with a single chord, followed by a series of pairs of chords, and ends with a single chord. Below the dots is a musical staff in 4/4 time, showing a sequence of chords corresponding to the dots above. The chords are played in a sequence that matches the dot notation.

141. It is possible to use the sign  for a passage played in a different octave from the original, the repeat being then preceded by the appropriate octave mark. It is necessary to mark the octave of the first note after such a repeat.

EXAMPLE 113.

Example 113 displays a sequence of chords represented by groups of dots. The sequence starts with a single chord, followed by a series of pairs of chords, and ends with a single chord. Below the dots is a musical staff in 4/4 time, showing a sequence of chords corresponding to the dots above. The chords are played in a sequence that matches the dot notation.

142. Great care must be exercised in the doubling of intervals, etc., in connection with repeats.

EXAMPLE 114.

[illegible]

143. The use of repeats in conjunction with nuances is somewhat complicated, and great discretion is needed by the transcriber in this matter. When such nuances are indicated by the signs for staccato, accents, etc., or by such momentary directions as "sf", they can be included so long as mistakes similar to that shown at (a) below are avoided.

EXAMPLE 115.

EXAMPLE 115.

(a – bad)

(b – good)

The musical notation for Example 115 consists of two parts, (a) and (b), and a musical staff below. Part (a) is labeled '(a – bad)' and shows a sequence of 16 dotted notes. Part (b) is labeled '(b – good)' and shows a sequence of 16 dotted notes. The musical staff below is in 4/4 time, marked 'sf' (sforzando), and shows a melody of eighth notes with a final quarter rest.


144. The treatment of nuances of longer duration is illustrated by the following typical examples:

EXAMPLE 116.

EXAMPLE 116.

(Print)

(Braille)




The musical score is written on a single staff with a treble clef and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The dynamics *f* (forte) and *p* (piano) are indicated at the beginning of the first and second phrases, respectively.

EXAMPLE 117.

EXAMPLE 117.

(Print)

(Braille)



Braille)



(Braille)



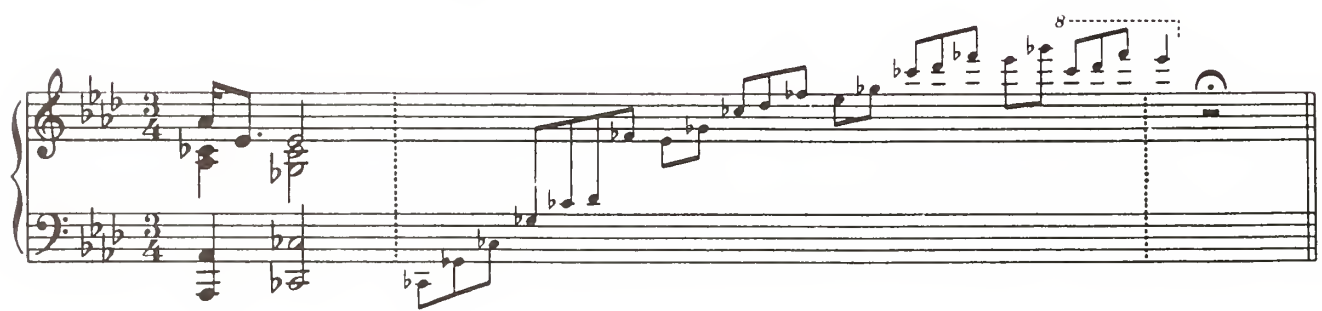
(Braille) 



without fingering, the repeat sign may be used.

(Braille) 






Measure Repeats





149.


The following examples illustrate the main points:

EXAMPLE 124. (Par. 138.)


(Print) 


(Braille) (a) 


(b) 




EXAMPLE 125.


(Print) 

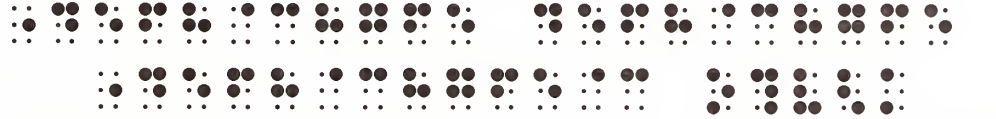
(Braille) (a) 


(b) 



EXAMPLE 126. (Par. 139.)

(Print) 


(Braille) 



(Print) 

(Braille) 



(Print) 

(Braille) 



(Print) 

(Braille)   



150. When a measure is repeated three or more times, the appropriate number, with numeral prefix, follows the repeat sign without an intervening space. The note following such a repeat should have an octave mark.

(Print)

(Braille)



The following typical examples show the application of Par. 138-143 to such passages.

EXAMPLE 131. (Par. 138.)



(Print)

(Braille)



EXAMPLE 132.



(Print)

(Braille) (a)

(b)



EXAMPLE 133.



(Print)

(Braille) (a)

(b)



EXAMPLE 134. (Par. 139.)



(Print)

(Braille)



EXAMPLE 135. (Par. 141.)



(Print)



(Braille)



151. With regard to Par. 142-143, the greater length of the passage involved makes it necessary to exercise care in the use of the measure repeat.

Partial Abbreviation

152. When the passage to be repeated is more than one measure in length, another method, known as "partial abbreviation", is used. This consists of the writing of two numbers together between blank spaces, the first showing how many measures must be counted back from the point already reached, the second showing how many of those measures are to be repeated. If the two numbers are identical, one figure only is required. When under these stated conditions, "one figure only is required", the device may be repeated as many times as the passage itself is repeated.

153. The first note following a partial abbreviation must always have an octave mark.

EXAMPLE 136.



EXAMPLE 137.



154. Partial abbreviation may be combined with the slur so long as the phrasing is always made perfectly clear.

EXAMPLE 138.



(Print)

(Braille) (a)

(b)



EXAMPLE 139.



(Print)

(Braille) (a)

(b)



EXAMPLE 140.



(Print)


(Braille) (a)

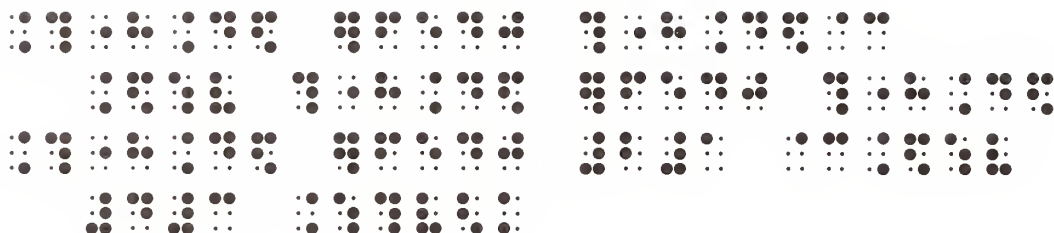
(b)



155. In partial abbreviation the tie is treated according to Par. 139.

EXAMPLE 141.

(Print) 

(Braille) 



156. A tie sign is not usually juxtaposed with a numeral repeat. But exception is made when the entire passage is indicated by a repeat bar. At the end of such a passage it is possible that the partial-repeat numeral has been used, at which point it is necessary to indicate that the last note must be tied to the first note of the passage to be repeated.

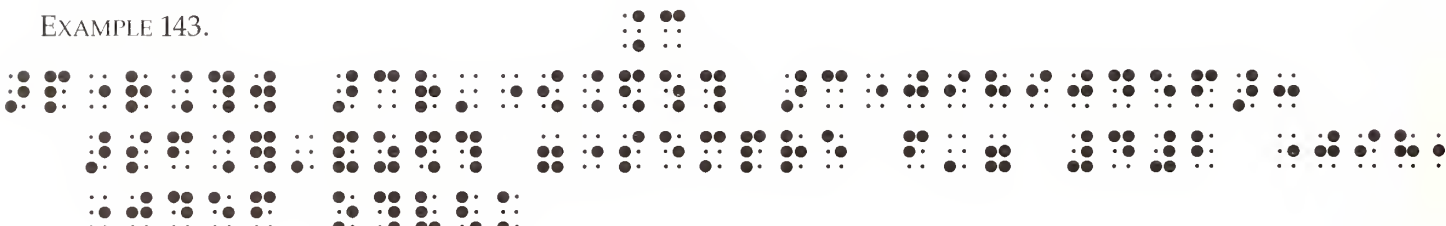
EXAMPLE 142.






157. The directions given under Par. 141-143 must be strictly followed in partial abbreviation. With regard to Par. 143 a further point may be noted. When the repeated measures are preceded by a different expression mark which quite clearly applies to every measure of the repeated passage, the word "sempre" (preceded by dot 5 in facsimile copy only) may be added by the transcriber even though it may not appear in print.

EXAMPLE 143.





(It will be seen that measure 7 is a repetition of measure 3, but it is safer to rewrite it owing to the absence of the )

158. Partial abbreviation must only be used in the most obvious cases. Double figures and unrhythmic divisions (such as $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{smallmatrix}$ etc.) should never be used. The following example is, however, quite legitimate owing to the unusual rhythmic shape of the passage.

EXAMPLE 144.

The Segno

159. A further method of abbreviation is by the use of the "segno". This differs from partial abbreviation in two ways: (a) the passage to be repeated may be of any length (except in music written "section by section" (q.v.) when it should not exceed the length of a section); (b) the repetition may be at any distance from the original passage.

160. The "segno" (Table 16 (A)) is followed immediately by one of the letters A, B, C, etc., according to its position as the first, second, third, etc., segno in the piece. The end of the passage to be afterwards repeated is shown by the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$, placed after the last sign connected with the final note of the passage. This latter sign does not need a letter, since segnos must never overlap one another.

161. The repetition of the passage is shown by marking the segno (with its appropriate letter) preceded by dot 5, and followed without an intervening space by a number showing the number of measures to be repeated.

EXAMPLE 145.

162. Partial abbreviation must never be used in combination with the segno unless the measures so abbreviated form part of the "segno" passage. (See measure 5 in the above example.)

163. All doubling of any kind which may be in progress at the point where the segno passage commences must be re-marked after the segno.

164. It is possible to use the segno both from and to any point in a measure, and, of course, in this case no number is given at the point of repetition. When the sign marking the end of the original passage (Table 16 (A)) occurs during a measure, it must be followed by the music hyphen and a blank space. The segno itself should never be written during a measure except at the commencement of a piece or section.

EXAMPLE 146.

165. If the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ coincides with a dotted double bar or any similar indication, it precedes such indications without an intervening space.


166. It is possible to modify segno repeats in the same manner as that explained in connection with partial abbreviation in respect to ties and expression marks (Par. 155-167), but slurs cannot thus be changed, and any doubled signs must be re-marked after a segno repeat if they still remain in force (cf. Par. 163).

The first note after $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ OR $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ must have a special octave mark.

167. Where possible, an embossed marginal star or similar marginal device should be placed at the beginning of a line containing the initial signs for the segno and at the end of a line containing the indication for the end of the original passage to be repeated. The segno is a difficult sign to locate in the text, and these marginal devices are a very real assistance to the reader.

The Braille use of Da Capo

168. This form of repeat is used far more frequently in braille than in print, the words "da capo" being shown as in Table 16 (A) followed by a number indicating how many measures are to be repeated.

169. As an additional aid to the reader, the sign  is placed at the end of the original passage to be repeated (supplemented where possible by a marginal star at the end of the line, as explained in Par. 167 above).

170. It is also possible to use the braille da capo from and to any point in a measure, no number being then required; but this should only be done in the most obvious cases.

(In symphonic scherzos, minuets, etc., in which the opening section reappears after the trio without its former repetitions, the braille segno and da capo should be accompanied by the direction "(senza replica)", dot 5 being added before the first parenthesis, only if facsimile copy is requested.)

Repeats with Measure Numbers

[N.B. The device of measure-numbering here referred to is a braille convenience which has no reference to print usage.]

171. In music written "bar-over-bar" when measures are numbered in the braille text, these numbers can be effectively used as a substitute for the segno and braille da capo. The numbers of the first and last measures of the passage to be repeated are written in the lower part of the cell, preceded by the numeral prefix, and separated by the literary hyphen, thus:



172. In music written "section-by-section" (q.v.) [see Par. 532], with serial numbers for the sections, this number is given first in the upper part of the cell, thus:



(showing that measure 56, the first of the repeated measures, is to be found in section 8.)

173. This "section-by-section" method of indicating repeats must not be used in the same paragraph as the original passage (i.e. it cannot replace either the measure repeat or partial abbreviation.)

174. As with the segno and the Braille da capo the first note after such a repeat must have an octave mark.

175. The reader is referred to Par. 166 above for details of the possibility of modifications in this form of repeat, and it should also be noted that the double bars, dotted double bar, pause and print comma may be added to any of the repeats used in braille music.

(For the combination of piano pedalling with the various forms of repeats, see Par. 218-225.)

Print Repeats (Table 16 (B))

176. The signs for thick and thin double bars (both given in the General Table of Signs) and the double bar preceded by dots are placed without an intervening space after the last sign connected with the measure in which they appear and, if they occur during a measure which is afterwards completed in the same line, they must be followed by the music hyphen and a blank space.

177. The signs for double bar followed by dots and prima and seconda volta are placed without an intervening space before the first sign connected with the measure in which they appear and, if they occur during the course of a measure in the middle of a line, they must be preceded by the music hyphen and a blank space.

178. The note following any of the above signs must have a special octave mark, and the prima and seconda volta, etc., should be followed by dot 3 before signs containing dots 1, 2, or 3.

179. The use of numeral repeats in identical voltas depends on whether the marginal numbers are those of the publisher or those of the braille transcriber. In the former instance, the marginal number is likely to be the same for each volta, thus rendering a numeral repeat rather awkward. If, on the other hand, the marginal number for the next volta is different, both voltas being identical, a numeral repeat may be used.

180. Two or more voltas may be brailled in one line if there is room. (See Ex. 226.)

181. The signs for print segno, dal segno and encircled cross are treated in exactly the same way as the braille segno (Par. 160-167), the end of the passage to be repeated being shown as explained in Par. 160. Marginal stars should also be used here as with braille segno and da capo.

182. The indication given in Table 16 (B) is used to distinguish the print da capo from the braille equivalent, and such directions as "dal segno al fine" must be transcribed as they stand.

183. When repetition is indicated with a wavy or spiraling line, the sign from Table 16 (B) is used. It should be repeated in each bar or at the beginning of each parallel in unmeasured music, bar-over-bar format. In single-line format, it should be accompanied by an indication of time. (See Par. 39-41.)

EXAMPLE 147.



Sequence Abbreviation

184. In print books of technical studies, etc., it often happens that a melodic figure is repeated sequentially either up or down the scale of the key in which it is written.

EXAMPLE 148.



185. It is possible to abbreviate such passages by writing the figure once, and afterwards, following each initial note of it by the sign $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$ omitting the remaining notes, thus:

EXAMPLE 149.

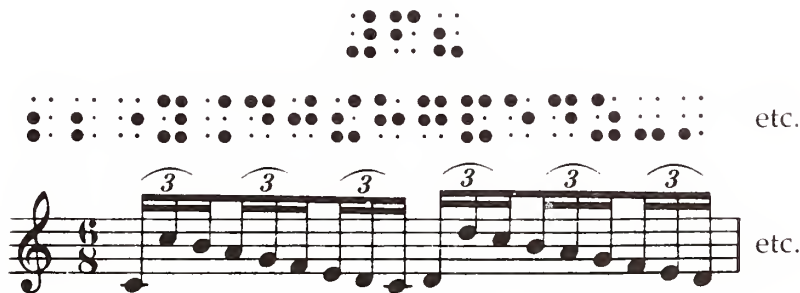


186. The repetition must, of course, be exact, the beat or beats comprising the figure being complete. The initial note of the figure to be sequenced may be an accidental; but the repetitions may not be modified in any way by accidentals, fingering, etc., and this device should generally be used only in a diatonic context. The sequence abbreviation must never be used unless the correct execution of the passage is absolutely clear.

187. It will, of course, be understood that the sign $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$ cannot be doubled, whatever the length of the passage.

188. This device would naturally be used where the print is itself abbreviated, but even where the print is given in full the plan can be used. In non-facsimile transcription, the same sign is used (dots 3-6). In facsimile transcriptions, the sequence sign is modified by adding dot 3 (dots 3-6, 3), to inform the braille reader the sequence device was not used in the print. Thus, Ex. 150 represents facsimile transcription only.

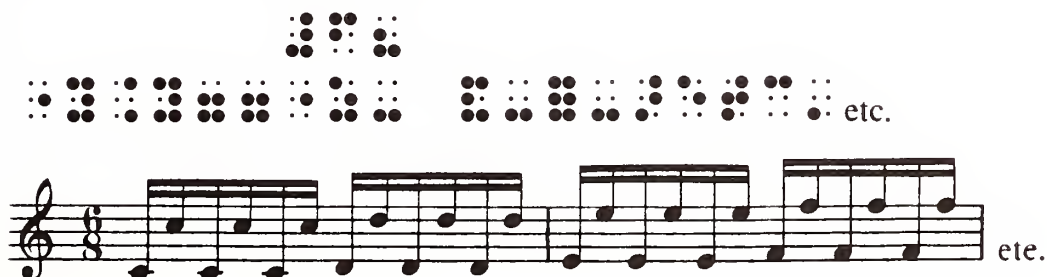
EXAMPLE 150.



189. The use of repeats in the initial figure is possible, so long as these are quite clear.

EXAMPLE 151.

etc.



190. The device should not be used for such a passage as that shown by the square brackets in the following example.

EXAMPLE 152.

EXAMPLE 152 shows a musical passage in 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The passage consists of two staves. The first staff contains a series of eighth notes, followed by a rest, and then a group of eighth notes enclosed in square brackets. The second staff continues the eighth notes. The notation is accompanied by a series of dots and square brackets, indicating a device that should not be used for such a passage.

191. It is also better to restrict this form of abbreviation to passages in which the notes are all of equal value.

Parallel Movement

192. When, in keyboard music, one hand moves parallel with the other at the distance of one or more octaves, the writing of the second part may be abbreviated by substituting for its notes a single octave interval (with an appropriate octave mark where the two hands are more than one octave apart.)

EXAMPLE 153.

EXAMPLE 153 shows a musical passage in 2/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The passage consists of two staves. The first staff contains a series of eighth notes, followed by a rest, and then a group of eighth notes enclosed in square brackets. The second staff continues the eighth notes. The notation is accompanied by a series of dots and square brackets, indicating a device that should not be used for such a passage.

193. When such parallel movement extends over more than two measures, the octave interval is followed without intervening space by a number, with numeral prefix, indicating the number of measures contained in the passage.

EXAMPLE 154.

Example 154 displays two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one flat and a common time signature. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. The second system continues the piece, featuring triplet markings (indicated by a '3' over a bracket) in both the treble and bass staves. Above each system is a corresponding line of Braille notation, which uses specific Braille characters to represent musical symbols like notes, rests, and ornaments.

194. In music in which the parts for the two hands are written together, it is not necessary to separate the octave interval sign from the main text by blank spaces.

EXAMPLE 155.

Example 155 shows two systems of musical notation. The first system is a single staff with a treble clef, a key signature of one flat, and a common time signature. It contains a series of chords and single notes. The second system continues the piece with more complex chordal structures. Above each system is a line of Braille notation, which uses specific Braille characters to represent the musical symbols.

EXAMPLE 156.

Example 156 displays two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one flat and a common time signature. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. The second system continues the piece, featuring triplet markings (indicated by a '3' over a bracket) in both the treble and bass staves. Above each system is a corresponding line of Braille notation, which uses specific Braille characters to represent musical symbols like notes, rests, and ornaments.

(For a special use of parallel movement in orchestral scores, see Par. 453.)

195. The parallel movement device should be used very sparingly and be limited to the provisions of Par. 192-194. In bar-over-bar disposition, the question of which octave sign should apply for the chords and the direction in which intervals are to be read should generally preclude the use of the device in chordal passages. With respect to the use of this device in orchestral scores, see Par. 452 and 453.

INSTRUMENTAL AND VOCAL MUSIC

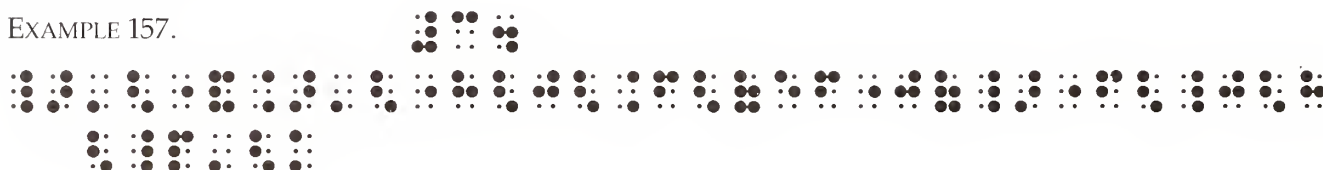
XVII. HAND SIGNS (Table 17)

196. As their name implies, these signs are used to indicate the music played by each hand. (For "Organ Pedalling" see Par. 260-262.) They are placed immediately before the first sign of the passage to which they apply, and the chief details of their use will be found in the various instructions given in Section XXVIII (Par. 505-531).

197. The note following one of these signs must have a special octave mark.

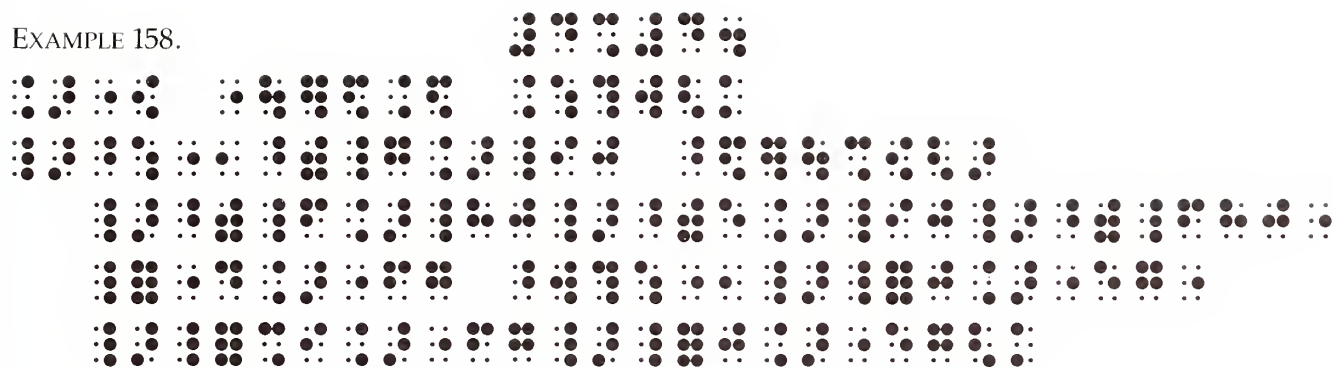
198. When hand signs immediately precede a sign containing dots 1, 2, or 3, they must be followed by dot 3.

EXAMPLE 157.

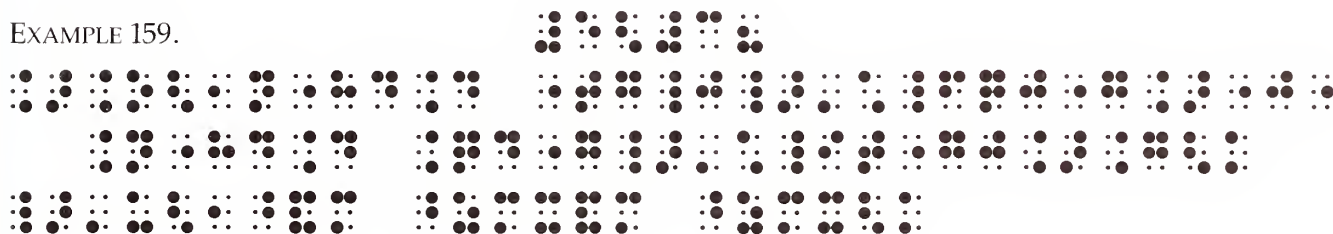


199. Passages played with alternating hands should, whenever possible, be written continuously in the part assigned to one hand. It is not always easy to decide which hand is the better for such a passage, but the general layout of the music is the best guide. The following typical examples show different methods of treatment.

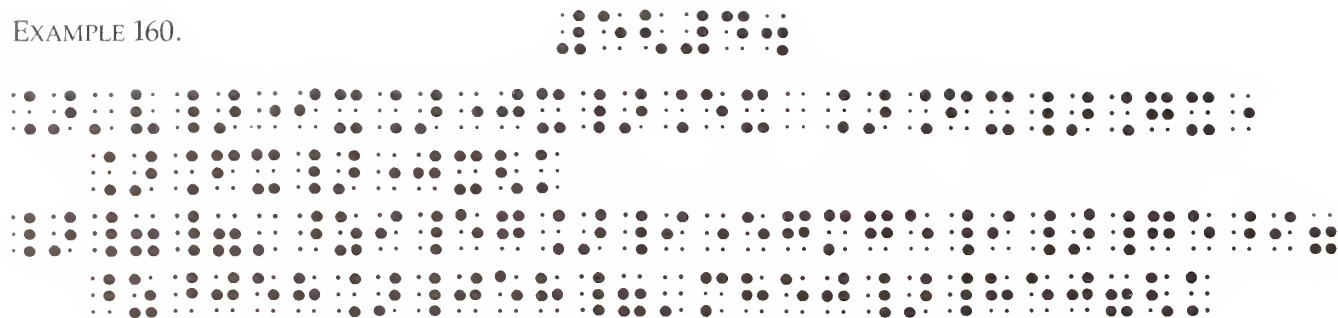
EXAMPLE 158.



EXAMPLE 159.



EXAMPLE 160.



200. When a passage divided between the hands contains the complete text it can be treated in one of two ways according to the disposition of the score.

(a) If the music is written "section-by-section" [see Par. 532], such a passage will appear as in the above examples, essential rests being placed in the part not occupied by notes (preceded by dot 5 where they are additional to the print only when facsimile copy is requested);

(b) if the music is written in parallel disposition (see "Bar-over-Bar", Par. 505 ff.) it is only necessary to use one parallel for the two hands, and no unessential rests need be included.

201. The indication "sim." is added in braille when the pattern of the alternating hands is continued in exactly the same form. In facsimile copy, the abbreviation "sim." is preceded by dot 5.

EXAMPLE 161.

Braille musical notation for Example 161, consisting of three systems of Braille and two systems of standard musical notation. The first system of Braille is a single line. The second system is a two-line Braille passage. The first system of musical notation is a two-staff passage in G major, 3/4 time, featuring eighth-note patterns in both hands. The second system of musical notation is a two-staff passage continuing the melody and bass line.

202. It is possible that such a passage may include here and there notes for which the in-accord sign is needed. Care must be taken to mark clearly the hand to which such notes are assigned.

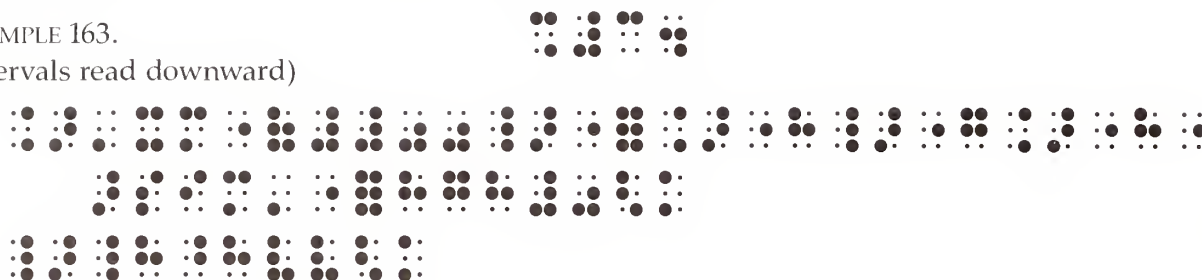
EXAMPLE 162.

Braille musical notation for Example 162, consisting of three systems of Braille and two systems of standard musical notation. The first system of Braille is a single line. The second system is a two-line Braille passage. The first system of musical notation is a two-staff passage in G major, 4/4 time, featuring a descending eighth-note scale in the right hand and a bass line in the left hand. The second system of musical notation is a two-staff passage continuing the melody and bass line.

203. When a passage containing intervals alternates between the hands, the intervals are always read in the direction which prevails in the part in which the passage is written.

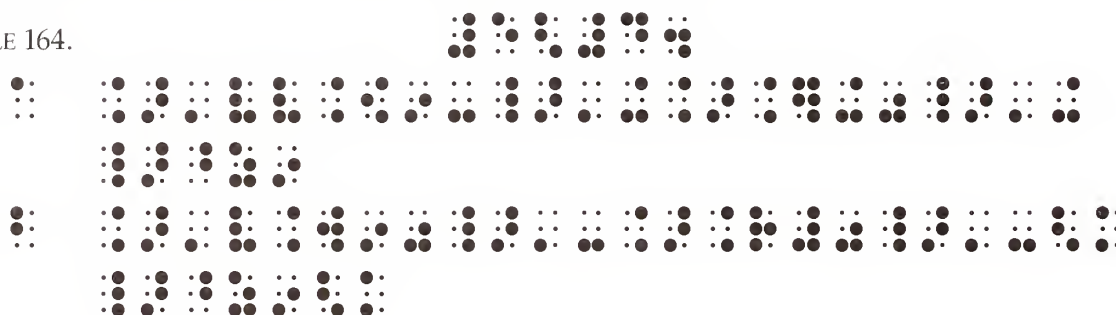
EXAMPLE 163.

(intervals read downward)



204. When chords are divided between the hands, the hand signs should be so placed that there can be no mistake about which hand plays which notes.

EXAMPLE 164.



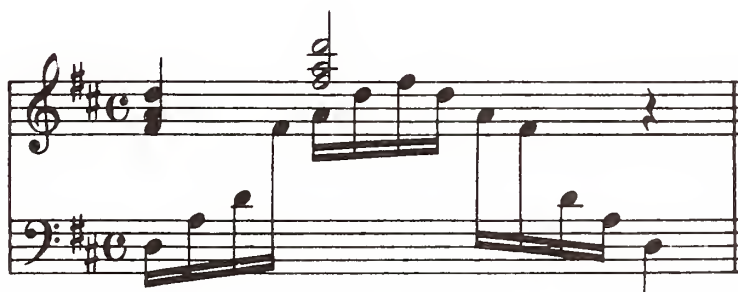
205. In print music for teaching, the indications "M.D." (main droite) and "M.G." (main gauche) are sometimes found, and these should always be transcribed even when Braille hand signs are used:

M.D. ⠠⠠⠠⠠⠠⠠⠠⠠ M.G. ⠠⠠⠠⠠⠠⠠⠠⠠

MODIFIED CLEF SIGNS (Table 17)

206. When print clefs are included in the braille transcription (see Par. 18) and the part for one hand moves into the staff allotted to the other, the modifications given in Table 17 are substituted for the normal clef signs in that hand.

EXAMPLE 165.



207. It may be helpful to remind the reader that accidentals are often marked in such passages which do not appear in the print. If the above example had been printed with no key signature, the braille would have been transcribed as follows:

EXAMPLE 166.



(For the use of modified clef signs in "Bar-over-Bar" see Par. 517.)

XVIII. THE SUSTAINING PEDAL (Table 18)

208. The print "ped." and star (or asterisk) indicating the depression and release of the sustaining pedal are represented in braille by the signs shown in Table 18. These signs must be placed exactly where they occur in the print, and, as they are printed below the bass staff, it is usual to include them in the left-hand part in the braille text, though there will be many instances where an exact indication of the pedalling is only possible in the right-hand part, e.g., where the left hand has a measure of silence or a long note during which the pedalling is changed.

209. The down and up signs should be considered as a more or less inseparable pair, and if one appears in the right-hand line it is desirable that the other should also. An exception would occur if the pedal were depressed during a measure in which all of the music had to be shown in one hand line of the parallel, while the corresponding release occurred in a measure in which all of the music had to be shown in the opposite hand line.

The rules for the marking of pedalling are as follows:

210. The sign for the depression of the pedal is placed before the note or rest indicated, and must precede the bracket slur and any of the signs in Tables 5, 7, and 20 which are placed before notes. If the pedal is to be depressed immediately after the note or chord is struck, however, the modified pedal-down sign (dots 6, 1-2-6, 1-4) should *precede* said note or chord.

211. The sign for the release of the pedal must follow the note, interval or rest indicated, or any signs in Table 9, and 11-14 which are placed after notes or intervals.


212. If the pedal is to be released immediately after a note or chord is struck, however, the modified pedal-up sign (dots 6, 1-6, 1-4) should be brailled *preceding* the note to indicate this particular execution.

EXAMPLE 167.



169.

169.



A 3x3 grid of dots forming a 3x3 magic square. The top row has 3 dots in each column. The middle row has 2 dots in each column. The bottom row has 1 dot in each column. The dots are arranged in a 3x3 grid with 3 dots in the top row, 2 dots in the middle row, and 1 dot in the bottom row. The dots are arranged in a 3x3 grid with 3 dots in the top row, 2 dots in the middle row, and 1 dot in the bottom row.



215. Such directions as "con ped." are always transcribed as they stand, and when "ped." is not followed by a star at any subsequent point it is better to write "(ped.)".

-91-

217. The signs given in Table 18 (including that for half-pedalling) are used to represent this device, a note describing the print usage being inserted in the braille text.

EXAMPLE 170.

Pedalling and Repeats

218. When a passage is repeated, and the pedal is depressed at any point during the original and held during the repeat, the repeat sign may be used.

EXAMPLE 171.

(Print)

(Braille)

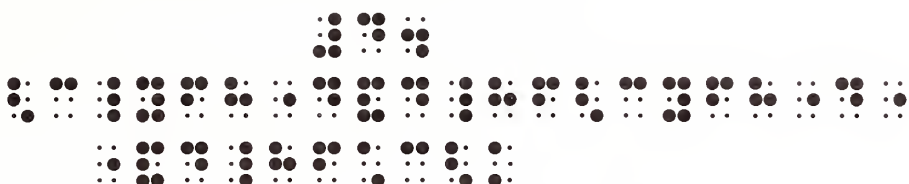
EXAMPLE 172.


(Print)


(Braille)

219. If in such a passage the pedal is used twice without a break, first for the original and then for the repeat, it must be re-marked before the repeat.

EXAMPLE 173.

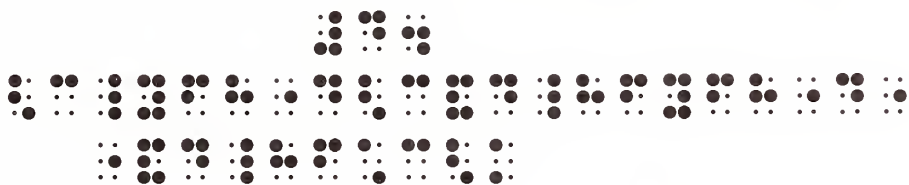
(Print) 


(Braille) 




(N.B. The reader must be warned against such a passage as the following:

EXAMPLE 174.

(Print) 

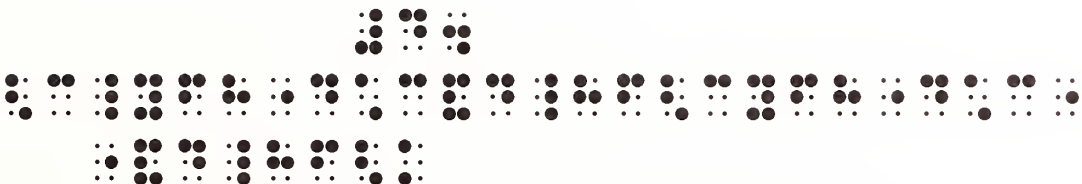
(Braille) 





where the use of the part-measure repeat would give the impression that the pedal is again used on the fourth beat of the measure.)

220. If the pedal is only used during part of the original passage and the repetition is exact, the repeat sign automatically includes the pedalling.

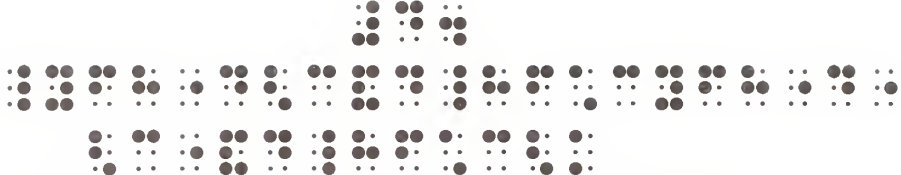
EXAMPLE 175.


(Print) 

(Braille) 



EXAMPLE 176.

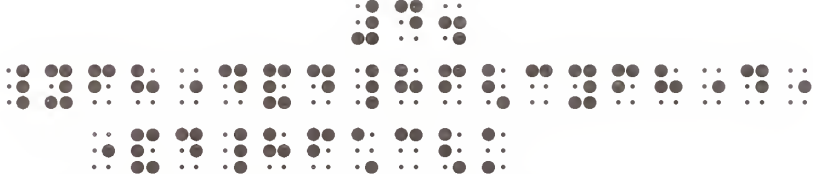
(Print) 


(Braille) 



221. If the pedal is only depressed for either the first or second half of such a measure, the repeat sign may be used so long as the pedalling is made perfectly clear.

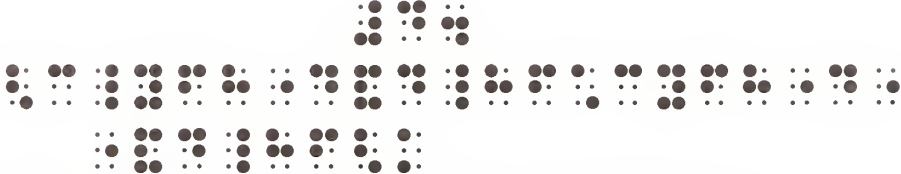
EXAMPLE 177.


(Print) 

(Braille) 



EXAMPLE 178.

(Print) 

(Braille) 



222. With regard to the measure repeat, Par. 218-221 above apply to a passage of two measures, in which the second is a repetition of the first. It is unnecessary to give the "print" versions of the following examples.

EXAMPLE 179. (Par. 218.)

EXAMPLE 180. (Par. 219.)

EXAMPLE 181. (Par. 220.)

EXAMPLE 182. (Par. 220.)

EXAMPLE 183. (Par. 221.)

[illegible]

223. When several measures are repeated, and the pedal is changed between the measures, the measure repeat may be used, the signs for the depression and release of the pedal being marked where necessary; but great care should be exercised in this combination of pedalling signs with repeats, and it is better to sacrifice the repeats when there is any possibility of confusion or error.

EXAMPLE 185.

(Print)

(Braille)

The musical score for Example 185 is presented in three parts. The top part is a single melodic line in Braille notation, consisting of 24 measures. The middle part is a piano accompaniment in bass clef, 3/4 time, consisting of 24 measures. The bottom part is a single melodic line in Braille notation, consisting of 24 measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The Braille notation uses standard musical symbols and includes dynamic markings like 'Ped.' and 'f'.

225. Partial abbreviation, the segno and braille da capo, and repeats with measure numbers, can only be used when the pedalling is exactly the same as that in the original passage.

Variations in print Type

-96-

EXAMPLE 186.

EXAMPLE 187.

(See Par. 228 (a).)

EXAMPLE 188.

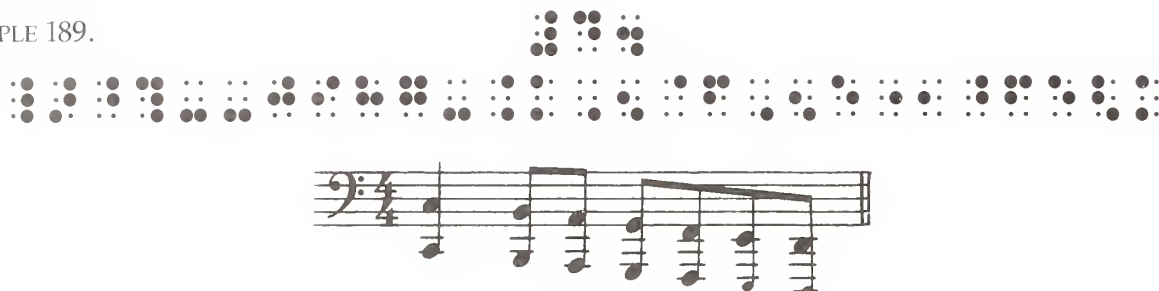
(Observe the difference between small notes and grace notes in example 188 above.)

227. In non-facsimile transcriptions, when notes are written in small type to indicate deviation from normal rhythm, and yet they are not grace notes, the appropriate prefix should be used, as illustrated in Ex. 3 and 122. Ex. 188 illustrates the use of the small-type prefix in unmeasured music, where some degree of rhythmic latitude is taken for granted. However, where notes are shown in small type but there is neither rhythmic deviation nor unmeasured notation, or where the printer's purpose is merely to save space, the prefixes are not used and the size of the type is ignored in non-facsimile copy. (Thus the prefix would be omitted in Ex. 186 and 187 unless facsimile copy was requested.)

228. When the signs for large and small type are used for intervals, two important points must be remembered:

(a) If the written note in a chord (e.g. the fourth chord in example 187 above) is a large or small note, it must be separated from the remaining notes of the chord by the in-accord sign to avoid the impression that the whole chord is similarly printed.

EXAMPLE 189.



(b) When these signs are used for intervals they can only be doubled if the intervals themselves are doubled.

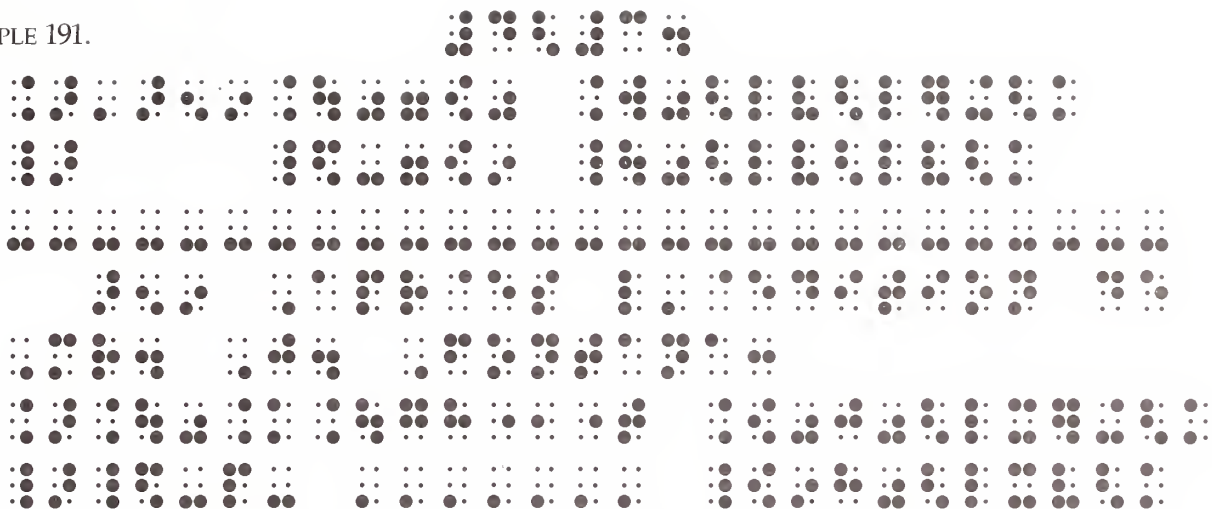
EXAMPLE 190.



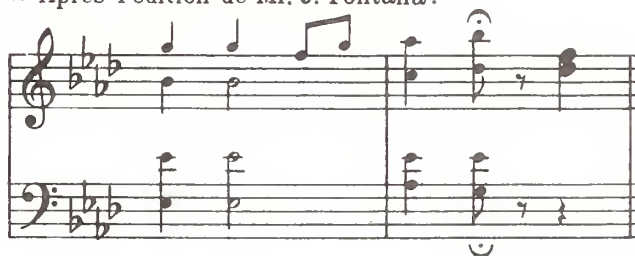
Variant Readings

229. When a passage is given in two or more versions in the print, the variants can either be placed as footnotes at the nearest convenient point in the braille text, or (in the case of very short instances) they can be joined to the text by the in-accord sign.

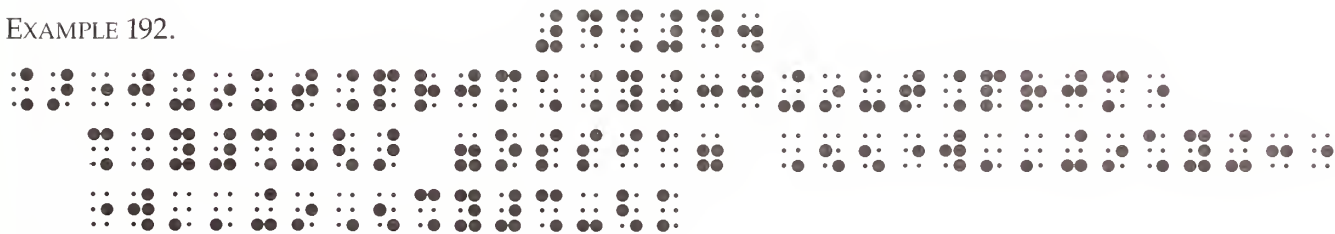
EXAMPLE 191.



★ Après l'édition de Mr. J. Fontana :—



EXAMPLE 192.



EXAMPLE 193.

EXAMPLE 193.

The diagram shows a 4x19 grid of dots. The first three rows contain a repeating pattern of dot clusters. The fourth row is mostly empty, with a few dots at the end. Above the grid, there are three small clusters of dots: a 2x2 square, a 2x2 square with an additional dot to its right, and a 2x2 square with an additional dot below it.

EXAMPLE 194.

194.



2	3	4
4	3	2
3	4	2

EXAMPLE 195.

XX. NUANCES

232. Marks of expression represented by symbols (Table 20 (A)) are placed before the notes affected and may be doubled. (See Ex. 16.) Exceptions to this practice are the music comma and fermatas which follow the note affected, and the swell which precedes it; those three are not doubled. When two or more of these signs are combined, an order similar to that in the example below is recommended.

EXAMPLE 196.

Four musical staves illustrating the placement of expression marks (represented by groups of dots) before notes. The first staff shows a single note with a single mark. The second staff shows a single note with a double mark. The third staff shows a single note with a mark and a fermata. The fourth staff shows a single note with a mark and a swell.

233. The note following any of these signs does not require a special octave mark.

234. The music asterisk (Table 19) is placed immediately before the note, interval, word or other sign to which it refers, and the note following it must have a special octave mark. The asterisk may be followed by a number or letter thus:

Two musical staves illustrating the placement of the music asterisk (represented by a group of dots) before notes. The first staff shows a single note with an asterisk. The second staff shows a single note with an asterisk and a number.


EXAMPLE 197.

A musical staff illustrating the placement of the music asterisk (represented by a group of dots) before notes. The asterisk is placed before a note, and the note following it has a special octave mark.



* In some editions this note is given as C

235. All footnotes to music are placed at the bottom of the page, introduced by an asterisk, and separated from the music by a line composed of a series of dots 2-5.

236. Where a musical error of any kind is encountered in the print copy, the defective measure, preceded by a music asterisk, should be brailled exactly as shown in the print. At the bottom of the page, a transcriber's note should point out the nature of the irregularity.

237. Expression marks represented by abbreviated words, a few of which are given in Table 20 (B) as specimens, are placed without any intervening spaces at the appropriate points in the music text, and the notes following such marks must always have a special octave sign. If two such indications occur in succession, the word must be used before each, e.g. .

238. It is permissible to place such marks at the end of a line followed by the hyphen, but this should only be done when a good appearance is not otherwise possible, and the first note on the following line must, of course, have its special octave mark.

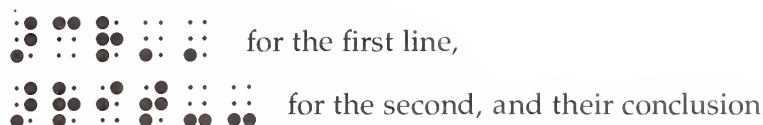
239. The signs  and  need not be used if they are immediately followed by some definite mark of conclusion or contradiction (see Ex. 198 below). Where they are needed to indicate the termination of a crescendo or decrescendo symbol, they are brailled *after* the note where termination occurs (and after all other signs which normally follow the note). After the use of either sign, the following note requires an octave mark.

240. Dot 3 should follow the markings in Table 20 (B) before signs (other than the word sign) containing dots 1, 2, or 3.

EXAMPLE 198.



241. Lines of continuation are shown thus:



(see Table 20 (B)) is likewise not marked when other indications render this unnecessary.

242. Complete words, and groups of abbreviated words, should be placed in parentheses and may have lines of continuation. If they occur during a measure they must be preceded by the music hyphen and a blank space.

EXAMPLE 199.

perdendosi - - - - -
rit. e dim. - - - - - pp

243. The placing of expression marks in the text is a matter requiring some judgment on the part of the transcriber. The signs in Table 20 (A) are placed in the left or right hand in keyboard music as directed in the print, but such directions as those given in 20 (B) are not quite so easy to deal with.

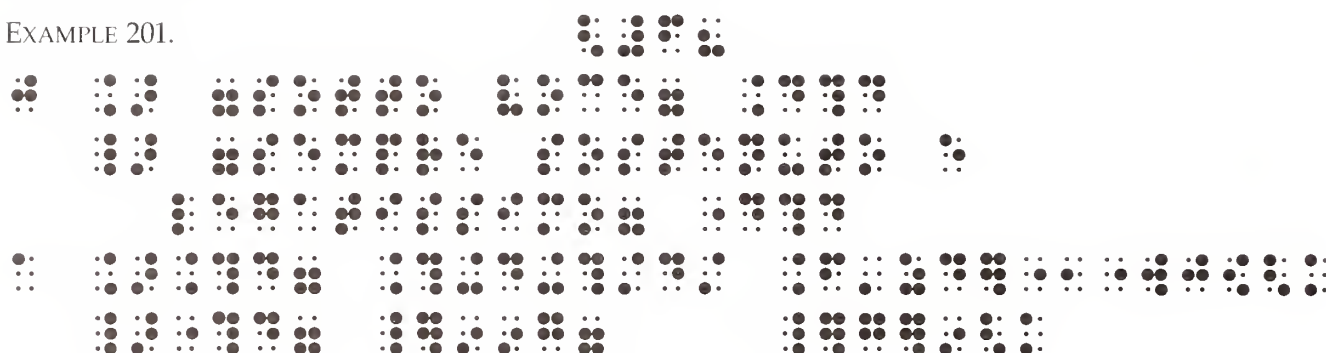
244. Two examples are given below to illustrate the problems involved. In the first, the word "agitato" is printed above the treble staff and seems to apply to the eighths.

EXAMPLE 200.

agitato

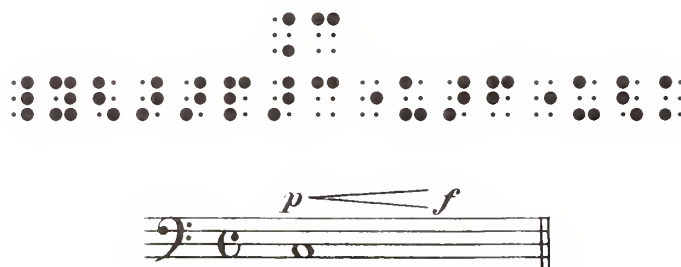
245. The second example is more involved. The words “sotto voce” are printed between the staves and obviously apply to both hands; the words “sempre sostenuto,” etc., are printed below the bass staff but the character of the music seems to suggest the idea that this direction also applies to both hands and was printed in its present position for typographical reasons.

EXAMPLE 201.



246. It frequently happens in choral and orchestral parts that expression marks are placed during the course of sustained notes (e.g. a cresc. placed halfway through a sustained whole). In order to avoid the splitting up of such notes into smaller values joined by ties, thus giving a false picture of the print notation, a measure of suitable rests, each preceded, in facsimile copy, by dot 5 to show that they do not appear in the print, must be added after an in-accord sign with the expression marks placed at the correct points.

EXAMPLE 202.



All such markings must be placed in this measure of rests.

EXAMPLE 203.

(bad)

(good)

247. In order to avoid the repetition of dot 5, the number of rests should be as small as possible, a quarter and eighth rest being shown as a dotted quarter rest, etc.

248. When the ligatures or beams of a rhythmic group are fan-shaped rather than parallel, the notes of the group are to be executed as an accelerando or a retard. Standard note values are used, but the group is preceded by the sign for accelerando or retard and followed by the termination sign (Table 20). If the ligatures start together and fan outward on succeeding notes, an accelerando is indicated. If the fan-shape is reversed a retard is indicated.


EXAMPLE 204.

Headings in Piano Music

249. The tabulation of the directions for style and pace (including the metronome indications) and the key and time signatures is somewhat different in braille from that in print, the general practice being one of the following:

EXAMPLE 205.

the text following in the next line in each case.

250. The metronome indication in braille is an imitation of print usage. The note-value (of indefinite pitch in the print) is written as C in the required value; the “equals” sign (two short parallel lines) is represented by the sign , and the metronome number is written with the numeral prefix.

EXAMPLE 206.



251. The order is occasionally varied in print, the number being given before the note, and this practice must be reproduced in the braille text.

252. The metronome mark is usually placed between the words of direction and the key and time signatures, and if the complete heading occupies more than one braille line, the metronome indication (with or without the key and time signatures, see specimen in Par. 249-250 above) must be centered on a separate line.

253. Where the word “circa” (or its equivalent in any language) occurs, it should be placed before the metronome mark, whatever may be done in the print, thus:

EXAMPLE 207.



254. The format of the score used in the braille transcription must be clearly stated on the title page, thus:

Method: Bar-over-Bar

Method: Section-by-Section

Print Pagination (General Table of Signs)

255. The showing of print pagination, together with related turnovers, is mandatory in facsimile transcription; otherwise, it is generally advisable, especially in any ensemble music, or in accompanied solo pieces. When it is shown, the print page number is indicated at the upper left hand corner of every braille page, and this applies to each side of the page in interpoint braille. When music from two or more pages is included in one braille page, the inclusive print page numbers are given. The two numerals (showing the first and last print pages to be represented) are separated by a hyphen, with the pagination sign (dots 5, 2-5) introducing the device, and one numeral sign serving both numbers. Except on the top line of a braille page where three spaces are necessary, the pagination device is followed by at least one space, whether one or two numbers are shown. A print pagination indicating pages 9-11, and a turnover indicating page 10, would be brailled as follows.

EXAMPLE 208.



256. The running braille page number appears at the right end of the top line, and the running title is centered between the two page indications. If, after all efforts to condense it, the running title cannot be fitted in between page numbers, the inclusive print pagination is moved down to the beginning of the second line. The remainder of the line should be left blank.

257. The turnover should be written where it occurs in the music, between spaces. If the braille page encompasses portions of more than two print pages, the turnover sign should be followed immediately by the appropriate page number at the point of each page change. In keyboard or other multi-lineal format, the turnover must be shown in each line. In vocal music, each turnover (including prefix and page number) should appear only in the music line(s). Print pagination and turnovers should be shown in the accompaniment, too. If a song spans two facing pages in print, the inclusive pagination is shown as specified above.

258. In anthologies where pieces have individual copyrights, the copyright information is placed at the end of each selection after a blank line.

259. In multi-language songs, operas, oratorios or other musical scores, each language should be treated independently and written as follows:

A. All literary code rules apply to the English-language portions including any foreign words or phrases that occur in that portion.

B. Each foreign language should be written with no contractions and with the braille signs for the foreign accents appropriate to that language. The foreign accent signs should be listed in the Transcriber Notes.

C. If a word or phrase from one foreign language is inserted into another foreign language (such as the name Aida in Spanish text), dot 4 should be used before accented letters of the inserted word or phrase and no contractions are used. When an English phrase or name such as "Webster Jones" is found in a foreign text, it becomes the second "foreign" language and is uncontracted.

XXI. ORGAN MUSIC (Table 21)

260. The indications for pedalling, including those for the changing of feet, are treated in the same manner as that already explained for fingering (Par. 115-119). When a change of feet is indicated without specifying either toe or heel, the sign $\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$ is placed after the note on which the change occurs.

261. The crossing of one foot in front of the other is indicated by placing the sign $\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$ before the note to be played by the crossing foot. If the crossing is behind, the sign $\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$ is similarly used.

EXAMPLE 209.

The example shows a musical staff in bass clef with a common time signature (C). The staff contains several notes with various accidentals (sharps, flats, naturals). Above the staff, there are Braille musical symbols, including a series of dots representing a pedaling sign ($\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$) and a crossing foot sign ($\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$). Below the staff, there are Braille symbols for the notes and accidentals. The example illustrates how these signs are used to indicate pedaling and foot crossing in organ music notation.

262. When unusual symbols for pedalling are used in the print, the transcriber must devise adequate braille equivalents and insert a clear description of both print and braille signs in the transcription.

263. The tabulation of the details of organ registration at the commencement of a piece should follow as far as possible the method used in a good print edition, though the difference between the length of the lines in print and braille will sometimes enforce some readjustments. The following is a typical specimen:

EXAMPLE 210.

Prepare:

Gt.: 8 ft. sw. coupled.

Sw.: Stopped diap., clarabella and gamba (or salicional) 8 ft.

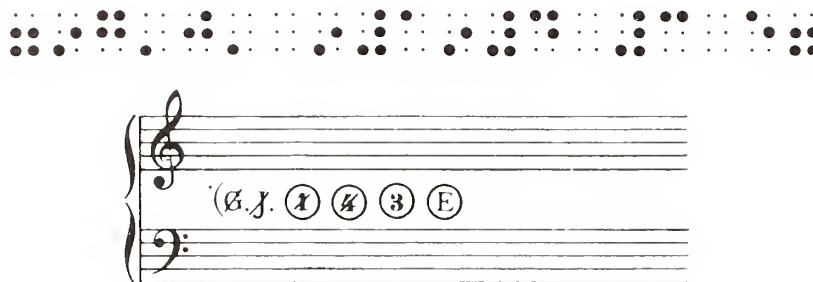
Ped.: Bourdon 16 ft. and Bass flute 8 ft.

Gt. to Ped.

264. Directions for manuals combined with registration which occur in the text should be placed in parentheses, but directions for manuals only, whether expressed by abbreviations (Gt., G.O., etc.) or by numerals (I, 1, etc.) can be written with the word sign.

265. When the suppression of a stop is indicated in the print by the minus sign or some similar device, this is expressed in braille by the sign ⠠⠭⠶ placed immediately before the name of the stop.

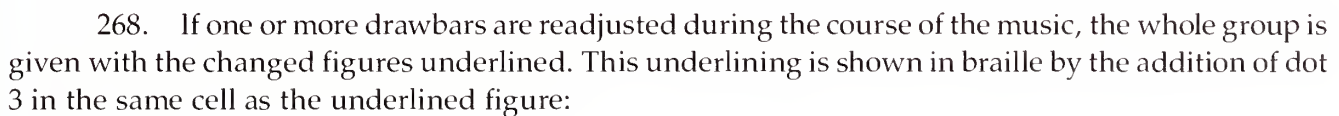
EXAMPLE 211.



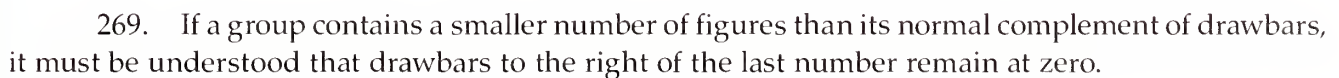
(It will be noted in the above example that the stops which are not suppressed are separated from the others by a blank space, and that, in any case, numbers must be separated from letters and these latter from each other, in the same way.)

266. When an independent pedal part is given "ad libitum" it should be placed before each left-hand measure (preceded by the sign ⠠⠭⠶ in the first measure of the passage) and joined to it by the in-accord sign.

EXAMPLE 212.



EXAMPLE 213.



270. The manuals are indicated as (a) Swell (sw.) and Great (gt.); (b) Upper (u) and Lower (l); (c) by a circle (sw.) and a square (gt.). The indications in parentheses show the braille equivalents for these markings.

271. A further feature of registration is that in some models there is a miniature octave of keys controlling pre-set combinations of drawbars. The lowest key of this octave is a cancelling switch and the others are named and numbered, counting from the left thus: Gt. F(5).

272. Some models also contain a device similar to the pianoforte sustaining pedal and the pedalling signs given in Table 18 are used for this purpose.

273. The setting out of registration is the same as that described in Par. 263-264 except that the word sign should not be used. The following short piece is a typical example:

EXAMPLE 214.

Method: Bar-over-Bar



Sw. 00-4655-432 Melody

Sw. 00-4653-582

XXII. VOCAL MUSIC (Table 22)

(See also Section XXIV)

SOLO MUSIC

274. This section deals with the method of transcribing songs of every kind (including recitative) written for one voice, and it includes single voice parts in solo or choral ensembles, which are discussed in Par. 322-323.

275. In print, the music for a solo voice is printed on a single staff, and the signs in Tables 1-12, 15-16, and 19-20 are all used as far as they are needed. The special signs and adaptations for such music are given in Table 22.

276. In general, the vocal staff should be transcribed exactly as it stands, with one important difference. In print such directions as "rit.", "accel.", "a tempo", etc., are not usually given in the voice part since they can be easily read by the singer from the piano part, but, as this is not possible for the blind reader, these directions should be included in the braille transcription of the voice part, since they affect more than any other nuances the relation between singer and accompanist.

277. The arrangement of the braille score is an imitation of print usage, except that the words are given first. A line of words is alternated with the corresponding line of music, this latter being indented two spaces.

278. This line-by-line rule should generally be maintained. Experience, however, has shown that a too rigid adherence to this principle can prove quite impractical, as when a single line of words results in an inordinately short line of music, or vice versa. Accordingly, a kind of controlled relaxation of the line-by-line rule is permissible under appropriate circumstances.

279. The word line may be extended by a run-over line in order to make possible a music line of suitable length. The run-over line is indented four spaces. (See Ex. 220.)

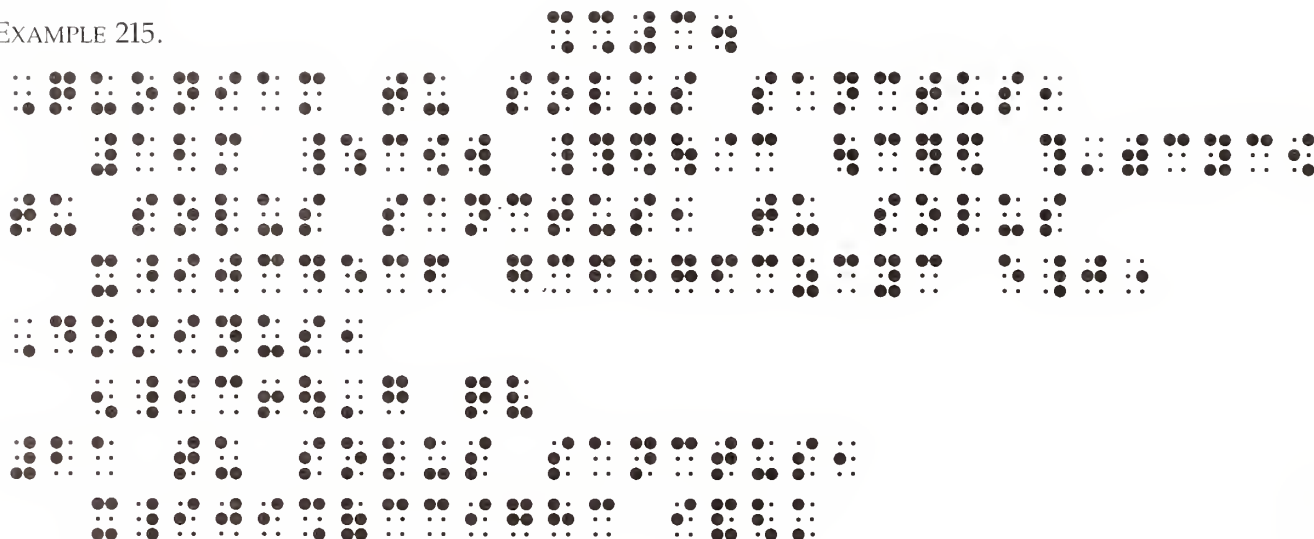
280. In order to avoid an unduly short word line, a music line which is cluttered with dynamics, tempo indications, etc., may similarly be extended by a suitably indented run-over line. (See Ex. 226.) This is also desirable when the music is of a florid or melismatic nature. (See Ex. 235.)

281. Care must be taken to preserve the basic format of line-by-line, and the practice of using a run-over line for both the words and the music in the same parallel should be considered a violation of the principle.

282. The first note in every line of music must have a special octave mark.

283. Measure numbers are not usually included in the braille transcription, the word text serving as the point of reference. In music in which word phrases are repeated many times, however, an occasional measure number, placed at the beginning of the word line, may be helpful to the reader. (See Ex. 215.)

EXAMPLE 215.



12

Quo - ni - am tu so - lus sanc - tus_ tu so - lus_

sanc - tus, tu so - lus Do - mi - nus, tu so-lus sanc - tus,

284. The phrasing slur is not often used in print editions. The following example illustrates it.

EXAMPLE 216.

The image shows a musical score in bass clef, 3/4 time, with a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the lyrics are written in Braille notation. A phrasing slur is placed over the first two phrases: 'Tu so-lus al-tis-si-mus, Je - su Chris-te tu, tu so-lus al-tis-si-mus.' The slur starts at the beginning of the first phrase and ends at the end of the second phrase, encompassing the first two measures of the music.

285. The portamento sign is placed between notes at the point indicated in the print. If there is also a syllabic slur, the portamento sign should be placed after it.

286. The breath signs are placed at the points where they occur in the print, being inserted in the music text without intervening spaces or special octave marks for the following notes. (See Ex. 217-218.)

287. The treatment of hyphens and of ties and slurs as they relate to the end of one parallel and the beginning of another needs very careful attention on the part of the transcriber.

288. A clear distinction must be made between the normal division of a word at the end of a line and rather abnormal division of a syllable whose vowel content is to be sustained into the next parallel.

289. For normal syllabic division, the hyphen is placed once at the end of the line, according to ordinary literary practice, and no hyphen is to be used at the beginning of the next parallel.

290. When the vowel content of a syllable is to be carried over to the next parallel, sometimes necessitated by the florid nature of the music, the letter, or group of letters, representing the vowel sound which is thus carried over must be written twice – first, at the end of the line in which that word begins, followed by a hyphen; then at the beginning of the next corresponding word line, preceded by a hyphen. The following words will illustrate sustained vowel content:

291. "Ta- -ale", "tai-ail", "lieu- -ieu". If, within a group of letters which comprise the vowel sound in question, a contraction is normally used, a contraction may be used at both points, thus: "cr(ow)- -(ow)d", "t(ou)- -(ou) (ch)". However, a contraction which includes a letter that is not part of the vowel content may not be used at either point: "fai- -aint", "gla- -ance", "si- -in", "day- -ay", "kn(ow)- -(ow)", "r(ou)- -(ou)nd". In the word "teach", the "ea" contraction cannot be used because of its proximity to the hyphen: "tea- ea(ch)". The situation is different in the case of the next example: "b(ea)u- -eauti(ful)". Some additional illustrations should suffice to sum up most possibilities: "(th)ey- -ey", "I- -i", "we- -e", "y(ou)- (ou)", "fe- -ence", "doo- -oor", "tau- -au(gh)t".

292. In the music lines, the carrying over of the vowel sound is shown by syllabic slurs (single or double) and ties. If a vowel sound is to be carried from the last note of one music line to the first note of the next corresponding line, a slur is written after the last note and before the first of their respective lines. The tie is treated in the same manner. When three or more of a group of notes, through which a vowel sound is sustained, are at the end of a line, the double slur is used after the first, regardless of the number of carry-over notes in the next line.

293. If doubling the syllabic slur is warranted at the beginning of the next line, the double slur should be used after the first note of the syllable, even if that note is the last note of its line. Doubling the syllabic slur at the beginning of a line is warranted if there are four or more notes through which the vowel is continued. Termination of such doubling is indicated in the usual way. Restated syllabic slurs and ties must precede all other signs, with the exception of voice initials, parenthetical expressions, strain repeats, and key and time signatures.

EXAMPLE 217.

Half breath

- mi - nus,

EXAMPLE 218.

Full breath

Braille notation for the lyrics "And that He shall stand at the latter day up-on the earth." is shown in five lines above the musical staff. The musical staff is in G major (one sharp) and 2/4 time. The lyrics are: "And that He shall stand at the lat - - - ter day up-on the earth." The word "latter" is split as "lat - - - ter". There is a fermata over the word "stand" and a triplet of eighth notes over "up-on".

294. Apart from print repeats in the music text, the only braille repeats used are the measure repeat, simple part-measure repeats, and the braille segno, this latter being available for very long and very obvious repeats of words or music or both (e.g. the final repetition in an aria after the middle section).

295. The repeat sign for words or phrases is placed before and after the word or phrase to be repeated, in both instances without intervening spaces. To avoid confusion, the "in" contraction should not be used at the beginning or end of a word, *unless* the word beginning with "in" is capitalized, italicized, or preceded by punctuation marks, and the ending with "in" is followed by punctuation. Under these conditions, as well as in the middle of a word or as a whole word, the contraction may still be used.

296. If the word or phrase is sung twice, the sign stands as in Table 22. If it is sung three times, the sign is doubled before (but not after) it, and on the rare occasions when a word or phrase is given more than three times to music and words occupying only one braille line and its extension (if a run-over line is used), the sign is preceded by a number with numeral prefix showing the number of repetitions.

EXAMPLE 219. One repetition

Braille notation for the lyrics "Be - ne - dic - tus, be - ne - dic - tus." is shown in two lines above the musical staff. The musical staff is in G major (one sharp) and 2/4 time. The lyrics are: "Be - ne - dic - tus, be - ne - dic - tus." The word "Benedictus" is split as "Be - ne - dic - tus". There is a fermata over the word "Benedictus" and a triplet of eighth notes over "up-on".

EXAMPLE 220. Two repetitions

Ich lie - be dich, ich lie - be dich, ich lie - be dich in Zeit und E - wig-keit,

EXAMPLE 221. Three repetitions

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

297. It frequently happens, especially in Italian texts, that two or three syllables or vowels are merged together on one note and the sign for this device is placed after the note affected. In the word text, the syllables or vowels are enclosed in quotation marks.

EXAMPLE 222.

Fin - chè l'a'ria è an-cor bru - na, e il mon - do ta - ce.

298. If quotation marks are already being used for normal literary purposes, the quoted passage will have to be enclosed in so-called single quotes while the merged syllables are still between regular quotation marks.

299. When songs are printed in two or more languages, it frequently happens that the number of syllables in a measure varies with the different texts. This is shown in the print (a) by the layout of the words without any special markings in the music, or (b) by stems in opposite directions in the music indicating differing note values.

(a) is represented in braille by the sign $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$ showing that the slur applies to one language only.

EXAMPLE 223.

Braille notation for Example 223, showing a slur over the first language only.

Voi che sa - pe - te, che co sa è a - mor,
You who have know-ledge, what is— love's sign,

(b) is transcribed as it stands, either with stem signs (1) or with in-accord (and, if necessary, measure-division) signs (2).

EXAMPLE 224.

Braille notation for Example 224, showing two transcriptions (1) and (2) for the same musical phrase.

(1) *Mei-ne Mut - ter hat — manch' gül - den Ge-wand.*
And my mo - ther has — ma-ny a gar - ment of gold.

(2) *Mei-ne Mut - ter hat — manch' gül - den Ge-wand.*
And my mo - ther has — ma-ny a gar - ment of gold.

300. The sign $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$ may be similarly used for a variation of syllables in one or more verses of a hymn or strophic song.

301. When, as in French texts, a mute syllable is merged into the following one and is therefore not actually sung, it is followed by dot 3.

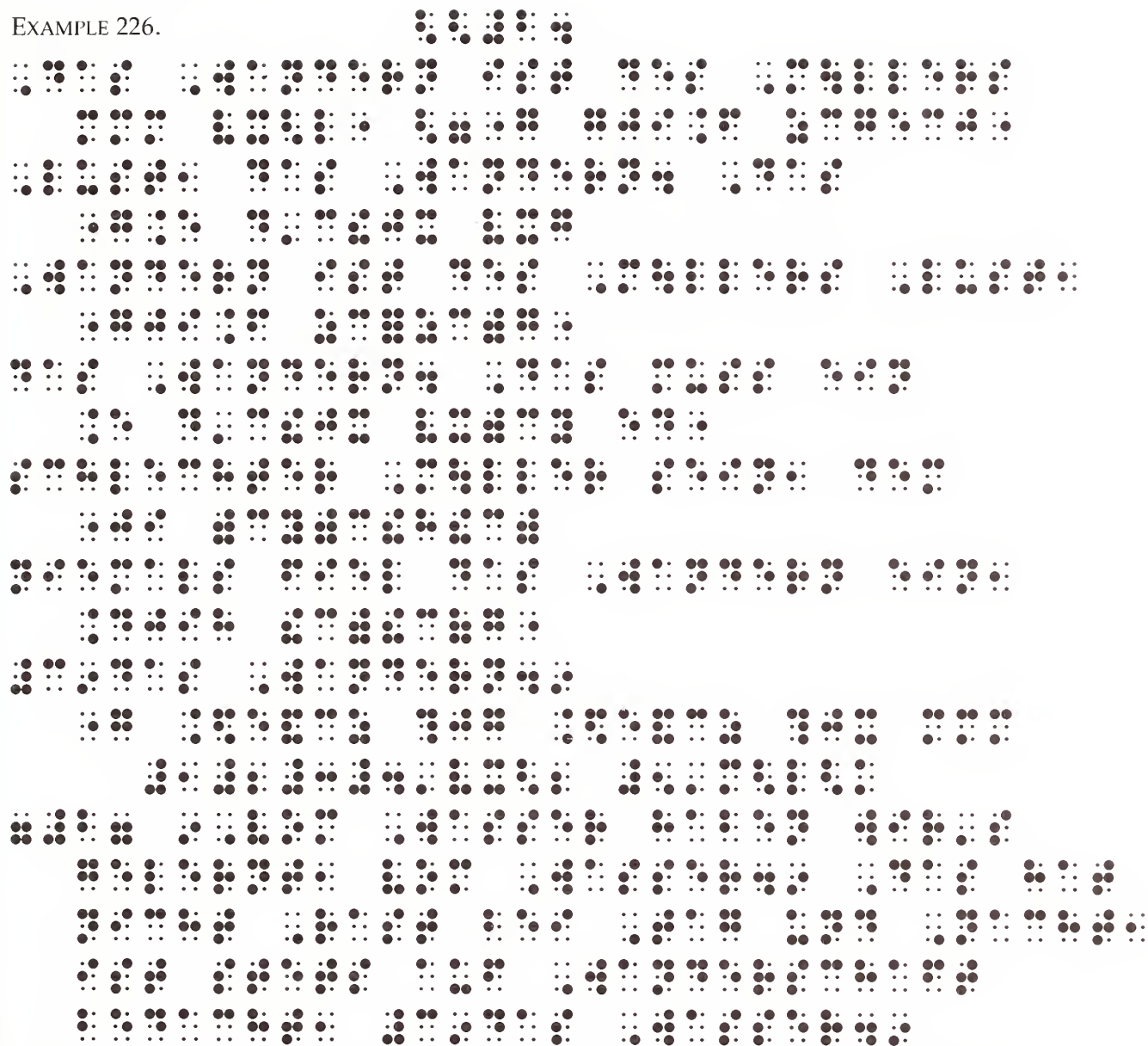
EXAMPLE 225.

EXAMPLE 225 shows a musical score in 3/4 time. The melody consists of eighth and quarter notes. The French text is: C'est l'heure où sen-tent bon les fleurs, . The Braille transcription above the staff is arranged in four lines, with the first line being a single row of Braille cells and the subsequent three lines being two rows each. The Braille cells represent the French text and the musical notation.

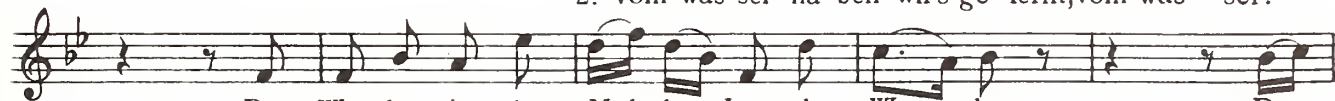
302. The relaxation of the line-by-line rule in transcribing strophic songs, referred to in Par. 278, occurs at the end of the first verse: (a) when details are supplied about the endings of the remaining verses; (b) when the words of the remaining verses are given without any music text. The following example shows the method to be used in such songs.

303. It will be seen that the details concerning the endings of the various verses could not be included in one line of music text and are, therefore, given a fresh line. The remaining word text is so tabulated that the verse numbers stand out in the margin beyond the lines of words and are placed in parentheses.

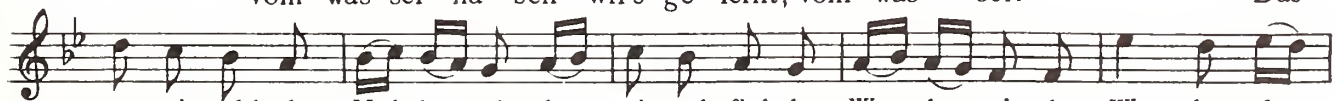
EXAMPLE 226.



1. Das Wan-der-nist des Mül-lers Lust, das Wan - dern.
2. Vom Was-ser ha-ben wir's ge - lernt, vom Was - ser.



Das Wan-der-nist des Mül-lers Lust, das Wan - dern. Das
Vom Was-ser ha-ben wir's ge - lernt, vom Was - ser. Das



muss ein schlechter Mül-ler sein, dem niemals fiel das Wan-der-n ein, das Wan - dern, das
hat nicht Rast bei Tag und Nacht, ist stets auf Wan-der - schaft be - dacht, das Was - ser, das



Wan-der-n, das Wan-der-n, das Wan-der-n.
Was - ser, das Was - ser, das Was - ser.

(The remaining verses should follow in order as shown above.)

304. If in a strophic song a variation of syllables or a mark of expression, etc., occurs in the second or following verses, the measure or part measure is written again after an in-accord sign, preceded by the number of the verse (written in the lower part of the cell with the numeral prefix) in which the change occurs. Small variations in the actual melody may also be treated in this way.


EXAMPLE 227.

EXAMPLE 227.

Who is Syl-via? What is she,
Is she kind as she is fair?

305. When songs are transcribed into braille in any other language than that of the country in which the braille is published, the word text of that language must be transcribed in uncontracted braille. In this case, the accented letters should be shown with their appropriate signs – thus, umlauts in German and the various special accents for French, Italian, Spanish, etc.

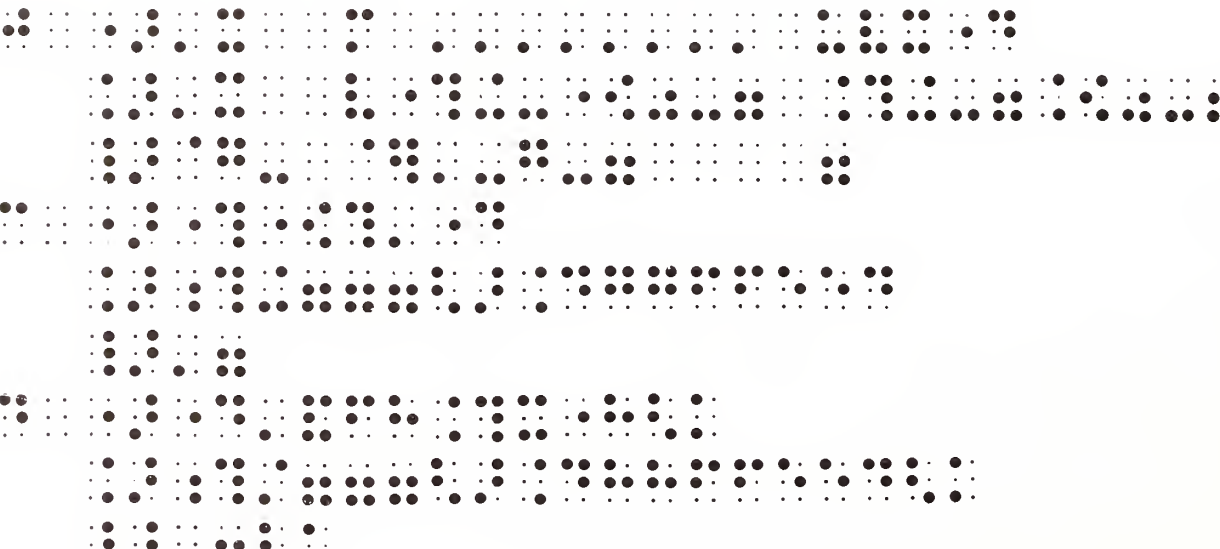
Contracted braille should be used for the native language of the country.

306. An outline of the voice part should be included in the accompaniment to assist the player in memorizing his part. This outline is placed above the right-hand part marked . Only notes, ties and rests should be given in this outline.

EXAMPLE 228.

AMPLE 228.

Method: Bar over Bar





(When this device is used in accompaniments for more than one voice, notes indicating important entries in ensemble vocal music are inserted by this means in such accompaniments.)

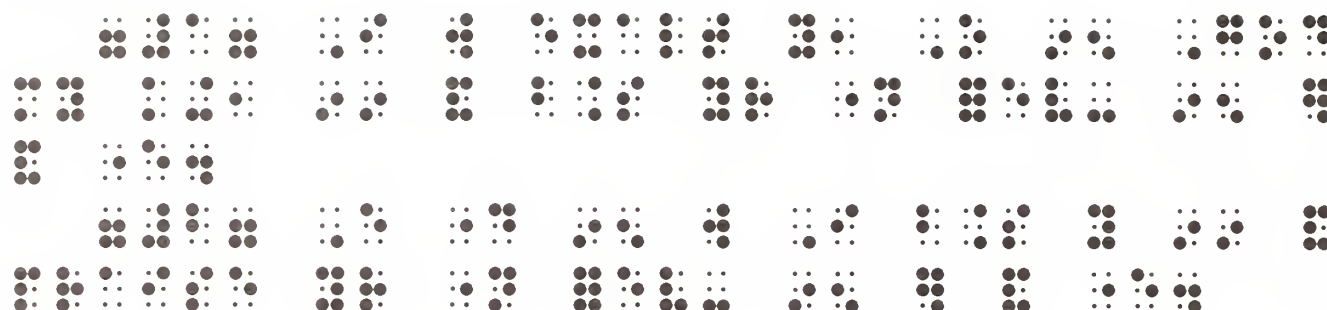
307. If the key and compass are to be indicated, this information should be given on a separate line, above the line which gives the tempo, the key and time signatures, etc. The compass is shown in music notation, with the lowest note (preceded by the music prefix) followed immediately by the highest, closed by a double bar, thus:

EXAMPLE 229.

308. In chant or canticles, the reciting note is written as provided in Table 1. The text to be sung on the reciting note is enclosed in a special bracket (Table 22), and the pointing sign that looks like a print accent or prime symbol, is represented by the appropriate sign, between spaces (Table 22).

EXAMPLE 230.

EXAMPLE 231.



¹I will exalt you, O God my king.*
and bless your name
forevér and ever.
²Every day wíll I bless you*
and praise your name
forevér and ever.

ENSEMBLE MUSIC

309. The format for ensemble vocal music must conform to that of solo music. The layout of ensemble vocal music is a logical extension of the format for solo music, the chief difference being the variable multiplication of lines. Thus the word line(s) will always appear above the music lines in each parallel.

310. The style used for choral and other ensemble music is bar-over-bar (q.v.). The initials of the voices (see Table 22) or characters (see Par. 325) are only given in the first parallel of each page at the commencement of their respective lines, unless a change in the parts or characters renders their re-marking necessary.

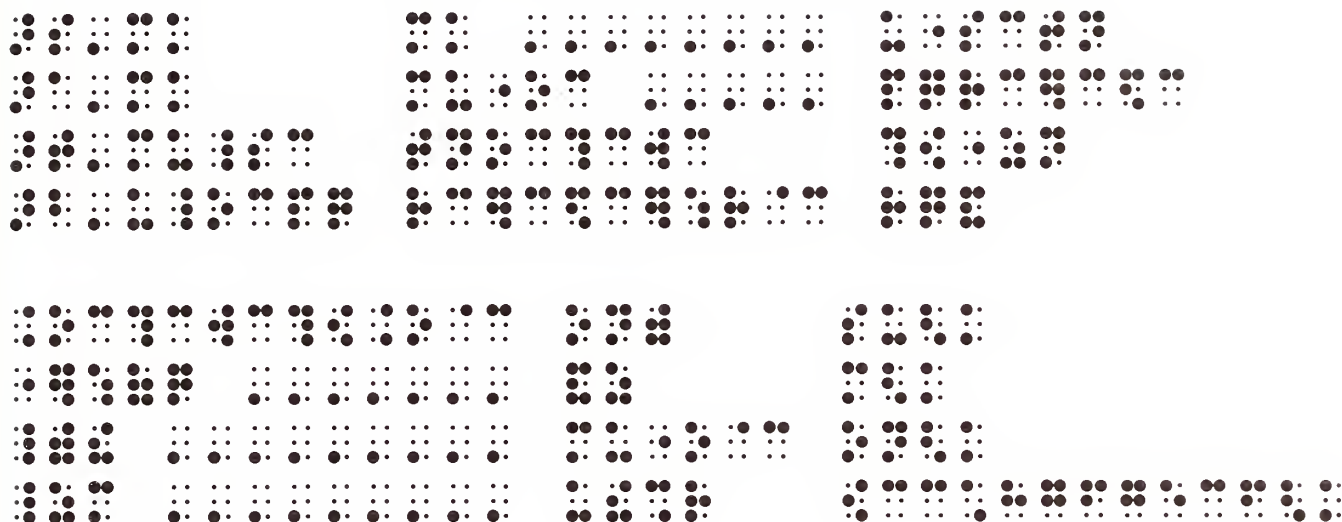
311. When two languages are given, the original language is written closest to the music. For ensemble music in two languages, all lines of each language are blocked together. Text lines of the translated language begin in cell 1, original language text lines begin in cell 3, and music lines begin in cell 5. (See Ex. 239.)

312. It is not necessary to give a special octave mark to the first note of each measure, but the first note on every line must be so marked.

EXAMPLE 232.



(For the use of tracker dots in this example, see Par. 511.)



SOPRANO

ALTO

TENOR

BASS

313. The tenor part usually appears in the print with the treble clef, printed an octave higher than its actual sound, but in braille it is the actual sound that is always given.

314. The words are given above the highest part in the vocal parallel, and the music lines are indented two spaces.

315. When all the parts have the same words, even if they do not happen to sing them at the same moment, only one line of words is given. This line may be extended by a run-over line, however, as explained in Par. 279.

EXAMPLE 233.

Braille representation of the musical score for Example 233, showing the vocal parts and their lyrics.

1st SOPRANO *f* Et re - sur - rex - it, re - sur - rex - it,

2nd SOPRANO *f* Et re - sur - rex - it, re - sur - rex - it,

ALTO *f* Et re - sur - rex - it, re - sur - rex - it,

TENOR *f* Et re - sur - rex - it, re - sur - rex - it,

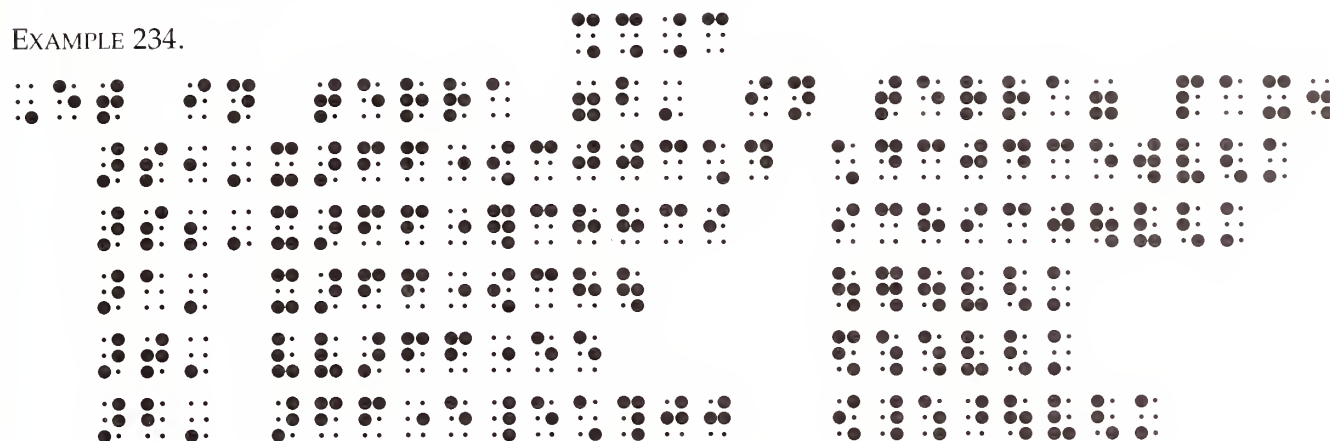
BASS *f* Et re - sur - rex - it, re - sur - rex - it,

Et re - sur - rex - it, re - sur - rex - it,

316. If there is a slight variation of the words in one part, such as the repetition of a syllable, word or phrase, the variation may be noted in parentheses suitably initialled for the voice in which it occurs, and if this procedure occupies more than one braille line the following line must be still further indented two spaces.

317. If there is a variation in the words of more than one part, each part should have its own line of words. Just as it is unnecessary to initial the second and succeeding parallels in the music (Par. 310), the initialing of word lines is only necessary in the first parallel of the page, unless there is a change in the number of word lines. In any case, if each voice part requires a separate line of words, it is not advisable to use run-over lines. Thus, the second parallel of Ex. 236 needs no initialing.

EXAMPLE 234.



1st SOPRANO *ff*
Et in ter - ra pax.

2nd SOPRANO *ff*
Et in ter - ra pax.

ALTO *ff*
Et in ter - ra pax.

TENOR *ff*
Et in ter - ra pax.

BASS *ff*
Et in ter - ra, in ter - ra pax.

318. Runovers should not be encouraged in the music lines of ensemble music, unless the number of lines is temporarily reduced to one, thus:

EXAMPLE 235.

EXAMPLE 235. The image shows two musical staves. The top staff is in treble clef with a key signature of one flat. It contains a series of notes, some of which are runovers from the previous line. The bottom staff is in bass clef with a key signature of one flat. It contains a series of notes, some of which are runovers from the previous line. The word "Praise" is written below the first staff, and "the Lord in songs of" is written below the second staff.

319. In "Bar over Bar" (Par. 514), it is stated that a parallel must be completed on the page on which it begins. In choral and other ensemble vocal music, where a parallel may have from five to ten or more lines, it is often impossible to keep this rule, and in such cases the vertical alignment on the first page should be disregarded and, where necessary, replaced by a fresh vertical alignment on the second page.

320. The use of hyphens in the word lines and ties and slurs in the music lines is subject to the same considerations as spelled out in Par. 287-293.

(Note in the following example the spacing after the initials in the word text to secure a vertical alignment of the first letter in each line.)

EXAMPLE 236.



1st SOPRANO
Ky-ri-e, Ky - ri-e e - le - i-son, e - le - i - son.

2nd SOPRANO
Ky-ri-e e - le - i-son, e - le-i-son, e - le - i - son.

ALTO
Ky-ri-e, e - le-i-son, Ky - ri-e e - le - i - son.

TENOR
Ky-ri-e, Ky - ri - e, Ky - ri-e e - le - i - son.

BASS
Ky-ri-e, Ky - ri-e, Ky - ri-e e - lei - son.

321. Where a part is temporarily divided, the sign $\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ must be placed before the first measure in which the division occurs as a warning to the reader, and the following note must have a special octave mark. Division of the parts is indicated by the presence of intervals or in-accords in that part. These are always read downward in the soprano and alto and upward in the tenor and bass parts.

EXAMPLE 237.

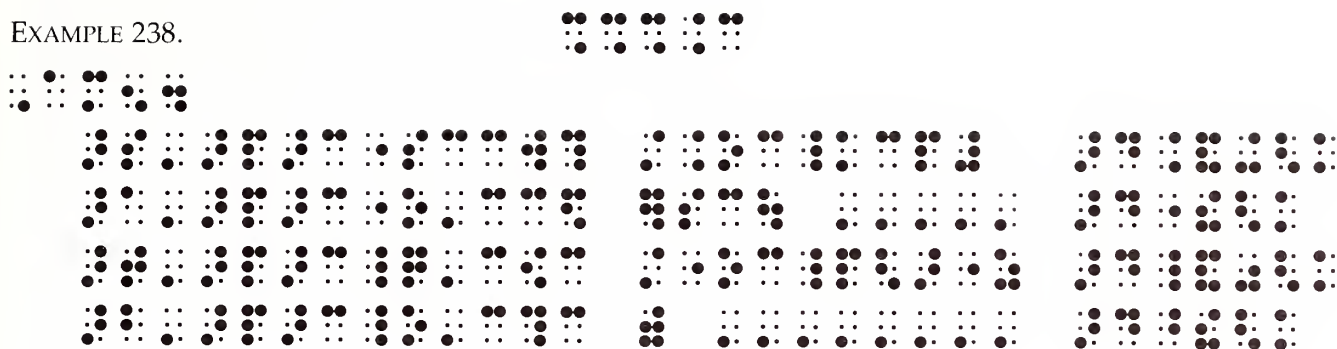
EXAMPLE 237.

The sequence of diagrams shows a progression of dot patterns. The first row contains 5 diagrams, and the second row contains 10 diagrams. Each diagram shows a 2x2 grid of dots, with some dots being solid black and others being open circles. The sequence shows a progression of dot patterns, with some diagrams having more solid dots than others. The final diagram in the sequence has all four dots as solid black circles.

SOPRANO

A - - - - - men.

EXAMPLE 238.



SOPRANO
p
A - - - - - men.

ALTO
p
A - - - - - men.

TENOR
p
A - - - - - men.

BASS
p
A - - - - - men.

322. The numbers indicating pages and staves in the print score, and all letters or numbers printed as starting directions for the benefit of conductors and choirmasters, should be placed above (or as near as possible to) the first note of the measure to which they apply, and should be written above the highest part in the parallel.

323. In transcribing single voice parts the rules given under "Solo Music" should be followed, with the exception that, since all nuances are printed in every part in the print, they must be included in the braille transcription. (See also Par. 246 and Ex. 202 and 203.)

OPERA FORMAT

324. Opera format is a synthesis of solo and choral styles, but with some important additional features. Two languages are usually given in the text and character names are indicated by an initial. The combination of characters changes frequently in ensembles. A list of characters, with identifying initials, should be given at the beginning of any ensemble transcriptions.

325. The character's initial appears first as an uncapitalized letter, followed by dot 3. Whenever a group of singers changes, a new set of initials must be given in both sets of words, as well as in the music lines. (See Par. 317.)

EXAMPLE 239.

EXAMPLE 239 shows two systems of musical notation with lyrics in Braille. The first system consists of four lines of music, each followed by a line of lyrics. The lyrics are arranged in two columns, with the first column starting at the beginning of the music line and the second column starting further to the right. The lyrics are in Braille, with some characters appearing as uncapitalized letters followed by a dot 3. The second system consists of eight lines of music, each followed by a line of lyrics. The lyrics are also arranged in two columns, with the first column starting at the beginning of the music line and the second column starting further to the right. The lyrics are in Braille, with some characters appearing as uncapitalized letters followed by a dot 3.

Zerlina

Z.

Don Giovanni Please my
Sua bon -

G.

Leporello (amongst the girls, imitating his master.)

Z.

lord I
tal!

M.

See her
La binc -

L.

Ni -
dri -

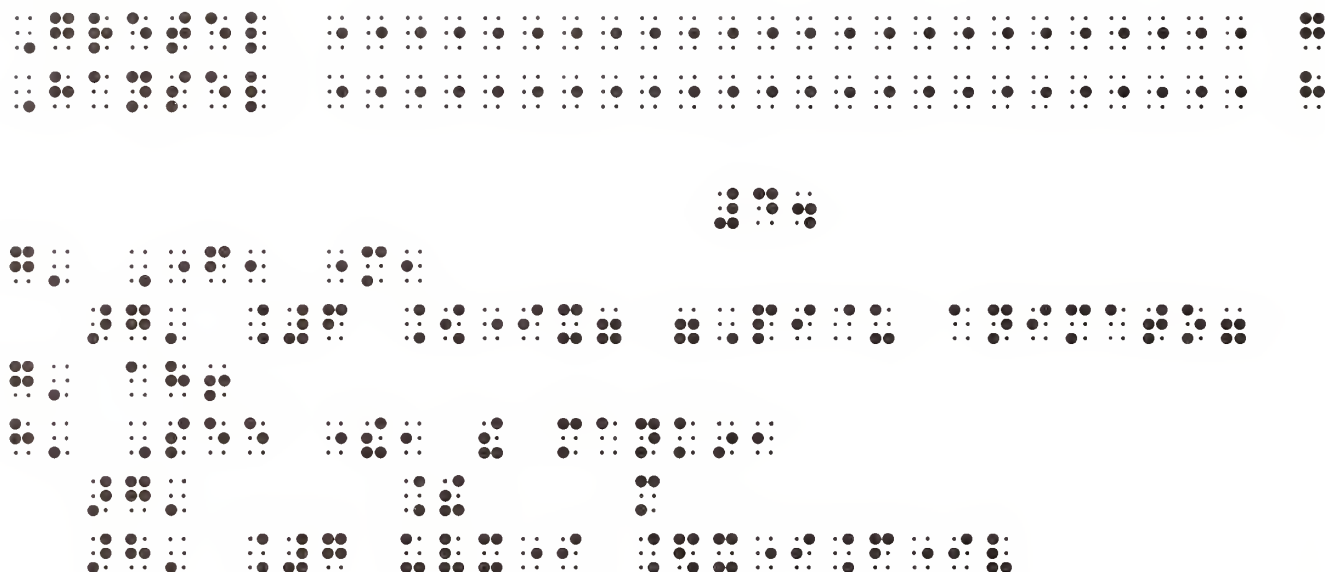
M.

How I
Toc -

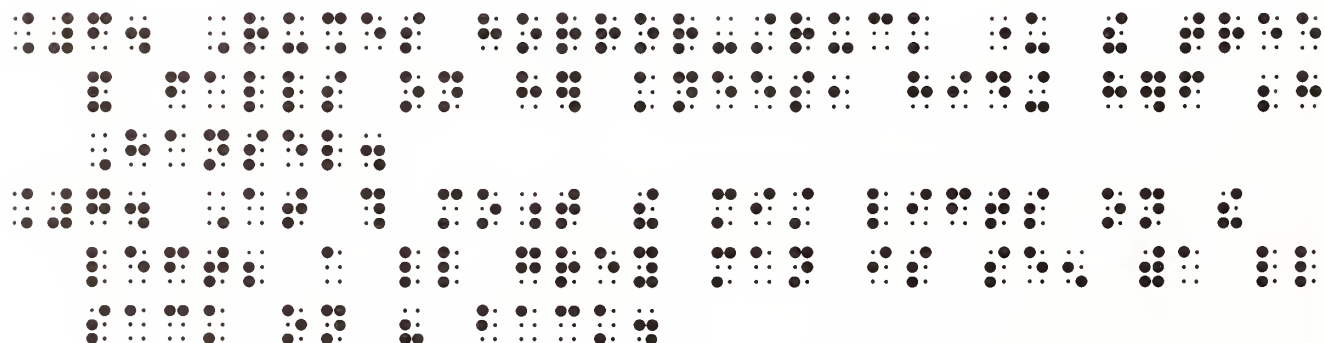
326. The matter of stage directions may be problematical. Single words or short phrases may be placed in parentheses in the word line. Longer phrases should be placed in parentheses below the word line to which they apply. (See Ex. 239.) In some scores the directions are numerous, and in order to avoid cluttering the braille transcription, these may be numbered and placed on separate pages at the end of the scene or act. These numbers appear at the appropriate point in the music line and are preceded by the italic sign with blank spaces on either side. (See Ex. 240.)

327. When a transcriber is asked to provide a solo part from a vocal ensemble work, short cues of three or four bars should be written in where there are long rests. Such cues are written as in-accords with the measure rest representing the solo part, appearing first in the in-accord. In the cued part, only ties are included – not dynamics or marks of phrasing. It is also helpful to include the words as in Ex. 241. Observe that the initials for both parts are given only in the parallel where the cue appears.

EXAMPLE 240.



(In note section)



(Rushes horror - struck under the tree and falls on her knees, hiding herself behind Hansel.)

Gretel.

Piu animato.

Fa - - ther, mo - - ther, ah!

Hansel.

(At this moment the mist lifts on the left; a

Piu animato.

See

(cresc.)

ff

And.

Ah!

little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

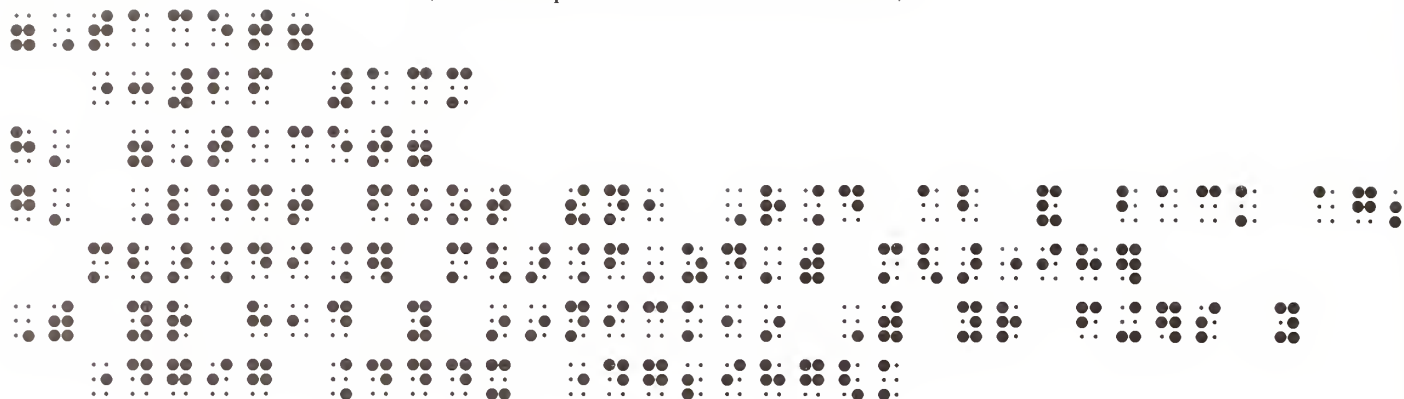
Wind. *tr b*

mf
Harp.

f

EXAMPLE 241.

(Hansel's part from Hansel & Gretel)



Gretel.

O I'm sure you'll soon succeed! Try a-gain and I can see Han-sel soon will

f *p* *cresc.*

(clapping her hands joyfully.)

dance like me! With your head you nick nick nick,

f *p*

With your fingers you click click click, Right foot first, Left foot then, Round a-bout and

Hänsel.

back a-gain! With your head you nick nick nick, With your fingers you

p

XXIII. MUSIC FOR STRINGED INSTRUMENTS (Table 23)

BOWED INSTRUMENTS

328. In print the music for bowed instruments is printed on a single staff, and the signs in all the previous Tables are used as far as they are required.

329. Intervals read down in music for violin, viola and guitar; they read up in music for cello and bass.

330. The signs indicating the numbers of the strings are placed either before notes or before such initial signs as those in Tables 12, 15 and 20 (A), and no special octave mark is required for such notes. Lines of continuation are shown by using the principle of doubling, only the second half of the sign being written twice.

EXAMPLE 242. (violin).

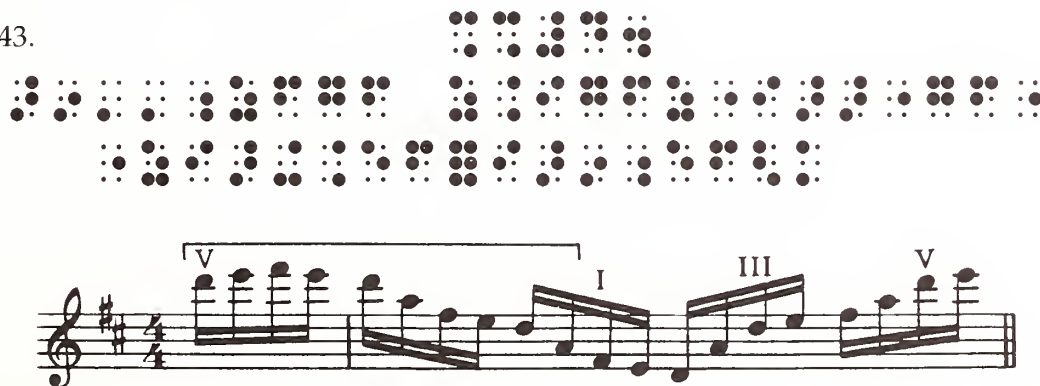


(The numbering of the strings varies in different countries; in the present work they are numbered from the highest to the lowest, E being the first and G the fourth string.)

331. When string signs are indicated with a combination of numerals or letters and words such as “string” or “corda”, string signs should be substituted except in facsimile transcriptions where it is necessary to follow the print wording and place it in parentheses.

332. The signs for the various positions are placed before the note or before such initial signs as those in Table 20 (A), etc., and a special octave mark is needed for such notes. A line of continuation following any of these signs is shown as in Table 20 (B). The end of a line of continuation is not shown when a fresh position sign is marked.

EXAMPLE 243.



333. Positions are usually shown in the print by Roman numerals but since this device is, as stated above, also used for the numbers of the strings, the transcriber must have a special knowledge of string music in order to distinguish the one from the other.

334. The bowing signs should be placed as near to the note as possible and should not be separated from it except by the signs in Tables 15 and 20 (A). Such notes do not need a special octave mark. If the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ is used for the slur, it should precede the bowing sign.

EXAMPLE 244.

Example 244 displays musical notation on a staff with a treble clef, key signature of one sharp (F#), and time signature of 2/4. The notation includes a slur over the first four notes, followed by a series of eighth notes. Above the staff, there are two rows of bowing signs, which are combinations of dots and vertical lines, representing specific bowing techniques. The first row contains five signs, and the second row contains four signs, corresponding to the notes they apply to.

335. Fingering is treated as explained in Par. 115-119 with one important difference. This consists in the fact that lines of continuation are often used with fingering and these are shown by placing dot 3 after the finger sign at the beginning of such a line, its end being indicated by re-marking the finger (even though this is not done in the print) preceded by dot 6.

EXAMPLE 245.

Example 245 displays musical notation on a staff with a treble clef, key signature of one sharp (F#), and time signature of 2/4. The notation includes a series of eighth notes. Above the staff, there are two rows of fingering signs, which are combinations of dots and vertical lines, representing specific fingering techniques. The first row contains five signs, and the second row contains four signs, corresponding to the notes they apply to. The signs are placed above the staff, and the notes are connected by a slur.

EXAMPLE 246.

Example 246 displays musical notation on a staff with a treble clef, key signature of one sharp (F#), and time signature of 2/4. The notation includes a series of eighth notes. Above the staff, there are two rows of fingering signs, which are combinations of dots and vertical lines, representing specific fingering techniques. The first row contains five signs, and the second row contains four signs, corresponding to the notes they apply to. The signs are placed above the staff, and the notes are connected by a slur.

336. It will be remembered that the above signs have already been given in Table 14 for use with alternative fingerings; consequently, they cannot be used for that purpose in music for stringed instruments. Passages with alternative fingerings must therefore be rewritten for each fingering, in one of the ways suggested in Par. 229-230.

337. Pizzicato for the right hand and arco are transcribed exactly as they stand in the print.

EXAMPLE 247.

Example 247 shows musical notation for the right hand. Above the staff are two rows of Braille signs. The first row contains signs for right-hand pizzicato (pizz.) and arco. The second row contains signs for right-hand pizzicato (pizz.) and arco. The musical notation below the staff shows a sequence of notes, some marked with 'pizz.' and others with 'arco'.

338. Pizzicato for the left hand is indicated by the sign $\text{♩} \text{♩}$ placed before every note so played, and this sign may be doubled in a passage of more than three notes.

EXAMPLE 248.

Example 248 shows musical notation for the left hand. Above the staff are two rows of Braille signs. The first row contains signs for left-hand pizzicato (pizz.) and tremolo (tr). The second row contains signs for left-hand pizzicato (pizz.) and tremolo (tr). The musical notation below the staff shows a sequence of notes, some marked with 'pizz.' and others with 'tr'. A '2e corde' (2nd string) marking is also present.

339. "Tremolo" either with the bow or with the finger is represented by the signs in Table 13.

EXAMPLE 249. (bow tremolo).

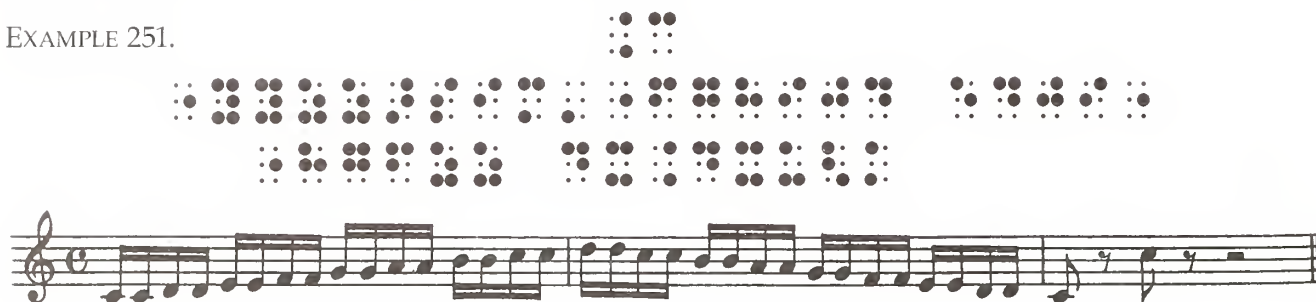
Example 249 shows musical notation for bow tremolo. Above the staff are two rows of Braille signs. The first row contains signs for bow tremolo (tr). The second row contains signs for bow tremolo (tr). The musical notation below the staff shows a sequence of notes, some marked with 'tr'.

EXAMPLE 250. (finger tremolo).

Example 250 shows musical notation for finger tremolo. Above the staff are two rows of Braille signs. The first row contains signs for finger tremolo (tr). The second row contains signs for finger tremolo (tr). The musical notation below the staff shows a sequence of notes, some marked with 'tr'.

340. Long passages in double, triple, etc., bowing may, after the pattern has been given, be abbreviated by the use of "sim." (preceded by dot 5 only where facsimile copy has been requested), writing the notes in values equal to the sum of the original values. The end of the passage is shown by again writing the notes in their original form.

EXAMPLE 251.



341. The sign for open string is placed immediately after the note, and when the same note may be played either on an open string or a stopped adjacent string, the fingering for the latter is written *after* the open string sign.

EXAMPLE 252.



342. If the note is to be played on two strings, the stopped string is represented by a stem sign.

EXAMPLE 253.



343. The sign for a natural harmonic is placed immediately after the note or interval, or after its fingering.

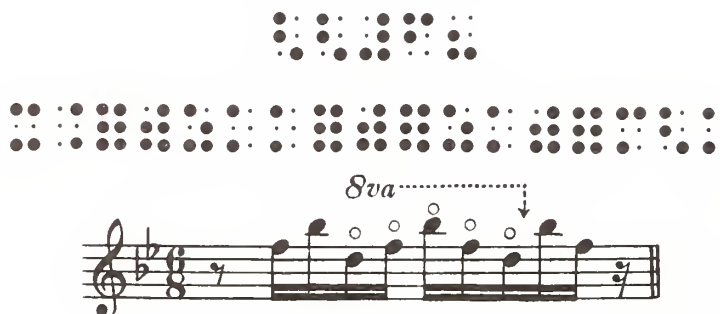
EXAMPLE 254.



(N.B. Observe the difference between Ex. 252 and 254.)

344. This sign may be doubled for a series of more than three consecutive natural harmonics, either for notes or intervals, but intervals should not be doubled in such a passage.

EXAMPLE 255.



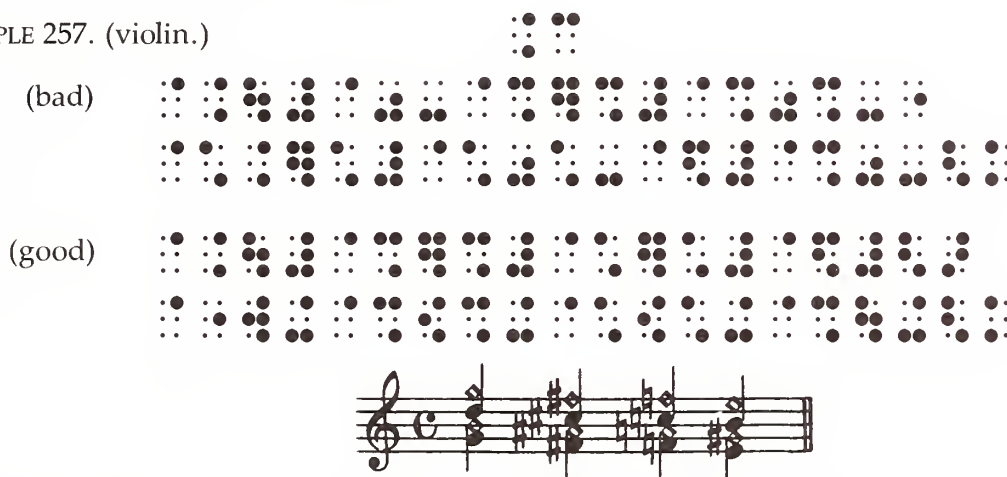
345. The sign for an artificial harmonic is placed *before* the note or interval, and may only be separated from it by octave signs or accidentals. It must not be doubled.

EXAMPLE 256. (violoncello.)



346. As the special notes used for artificial harmonics do not represent the actual sounds, it is better not to combine them in chords.

EXAMPLE 257. (violin.)



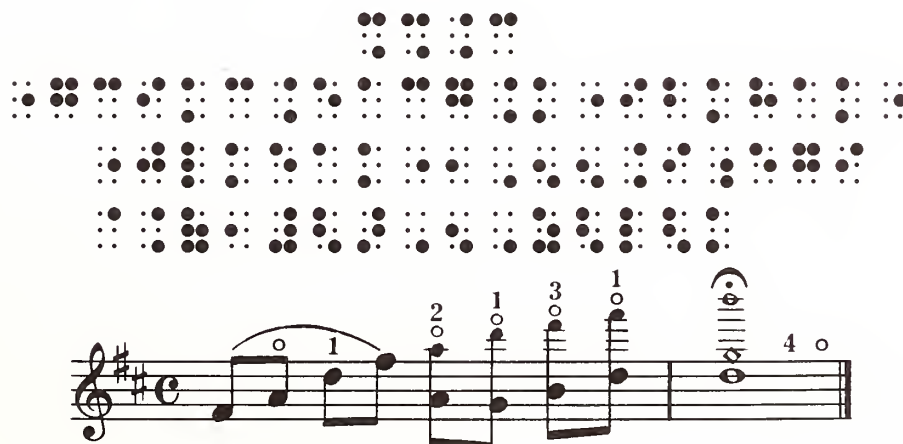
347. Two natural harmonics may, however, be written together as a chord.

EXAMPLE 258.



348. When resultants are indicated they are written as small notes, and must be treated as an "in-accord" part.

EXAMPLE 259.



349. In the case of combined artificial harmonics printed with resultants, these latter can be written as chords.

EXAMPLE 260.



350. Where print indications not included in this section appear, the transcriber should invent equivalents, explaining these in footnotes in the braille transcription.

351. In music for a solo instrument with piano accompaniment, an outline of the solo part should be given with the accompaniment (see Par. 306).

352. The “glissando” sign is placed after the first of the two notes affected, and if a slur is printed, this sign follows the slur.

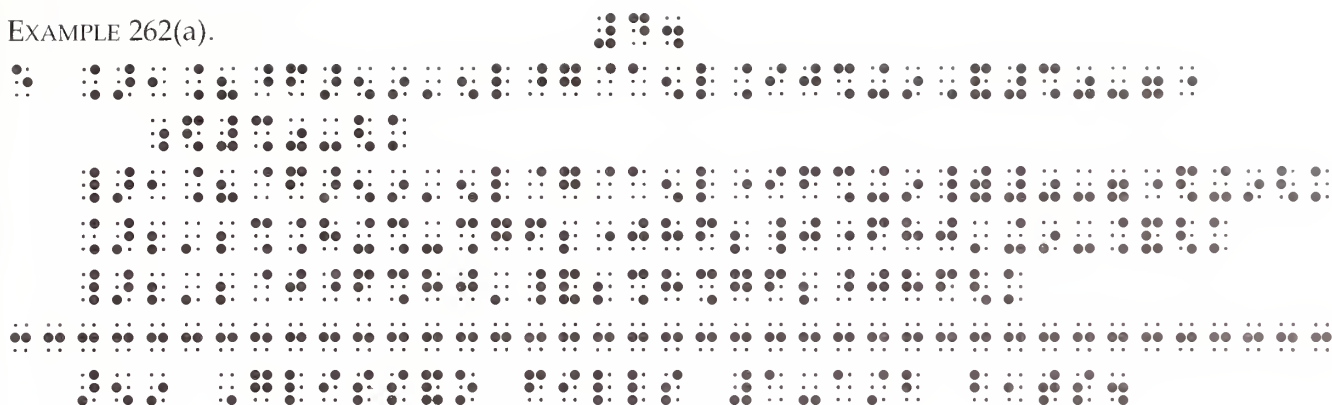
EXAMPLE 261.



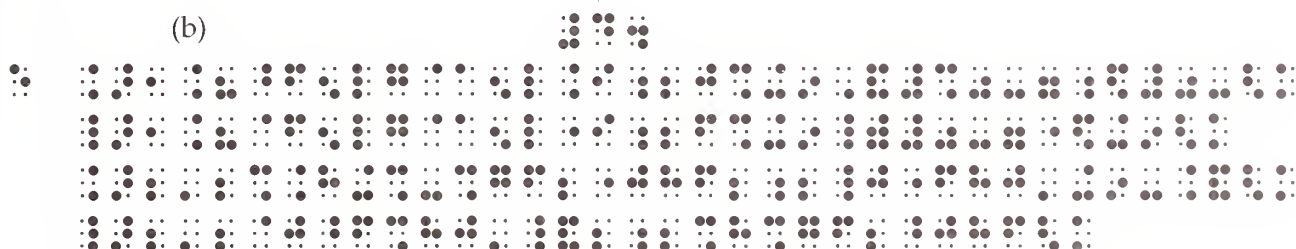
(Although some of the glissando examples are not for bowed instruments, they are presented here as a group, for easy reference.):

353. When a glissando is to be executed within a wide tonal interval and within a time interval which otherwise cannot be shown, there are two ways in which this can be made clear: (1) An asterisk can be used to refer to a transcriber’s note which will explain exactly how much time, in terms of beats, the glissando is to take; (2) Coincidence signs can be used at appropriate points in all parts. (See Par. 527 for full details regarding two-piano format.)

EXAMPLE 262(a).

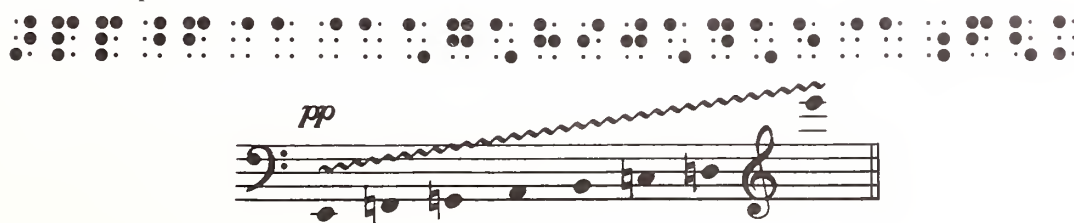


(b)



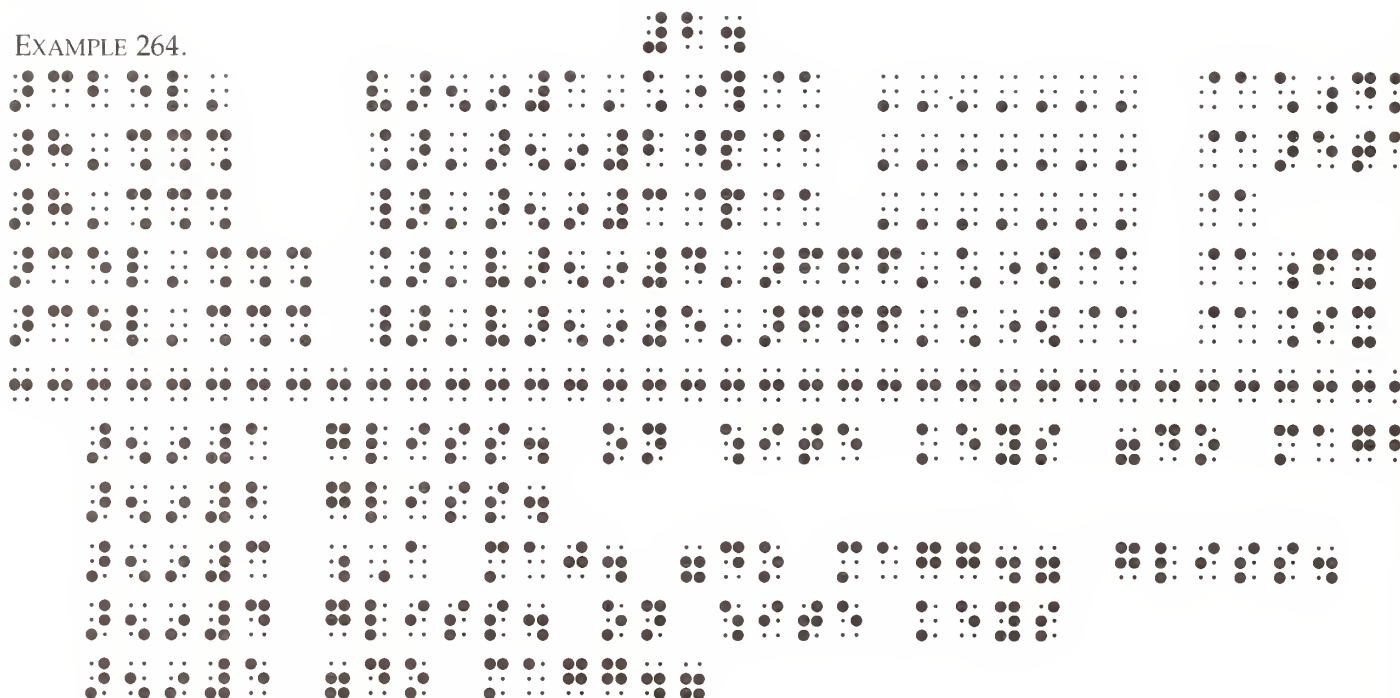
354. In a glissando passage where intervening notes are shown, the glissando sign is doubled after the initial note and written once before the final note in the passage.

EXAMPLE 263. (Harp)



355. When a glissando extends through an otherwise empty measure in a line which is part of an open-score parallel, the glissando sign should be written in a blank measure, vertically aligned, as though it were the beginning of a measure. In the case of a solo instrument, the sign must be preceded and followed by a bar-line (dots 1-2-3), with intervening spaces before and after, to mark off the empty measure.

EXAMPLE 264.



Chromatic Bells

Harp

Celesta

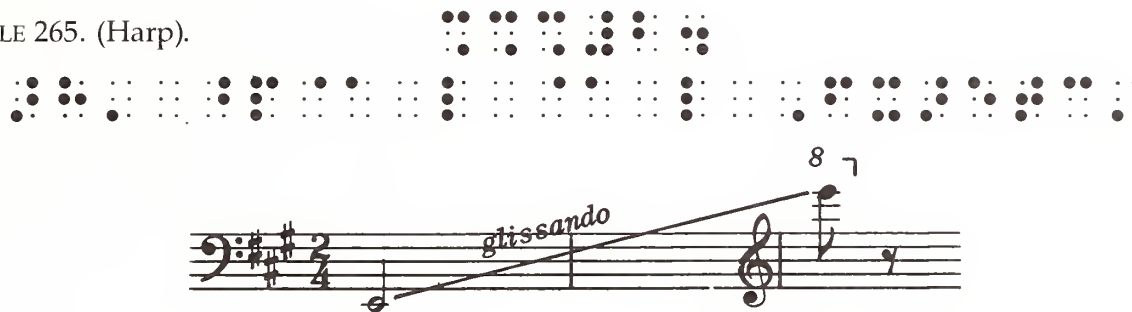
glissando
on white keys
(Do magg.)

glissando

A maj. (Do magg.)
glissando

fff
glissando
on white keys
Do magg.

EXAMPLE 265. (Harp).



PLUCKED INSTRUMENTS

356. The braille notation of music for plucked instruments is complicated by the fact that there are at least four different print systems of notation for such instruments in use at the present day. These are:

- (a) ordinary staff notation;
- (b) short-form scoring;
- (c) "picture" notation;
- (d) tablature.

Moreover, the application of these systems varies in different countries and, in consequence, the transcriber must have a special knowledge of the technique of the instrument and the needs of the performer before undertaking such work. The braille schemes here set forth can, therefore, only be considered as generalizations, it being left to the transcriber to make necessary adjustments to meet special cases, with suitable explanations in the braille transcription.

357. Instruction books for these instruments must be regarded as in a class by themselves and should always be furnished with a complete description of the braille notation used, whenever it varies from the normal equivalent of staff notation.

(a) Staff Notation

358. The foregoing pages will supply the transcriber with all the information needed for general purposes. Refer also to "Bowed Instruments" above and to Section XXVIII.


359. In general, staff music for plucked instruments is brailled in the standard single-line format, with segments consisting of two to five lines of braille.

360. An exception occurs in music written for classical guitar, wherever fingering for the right hand appears. The right-hand fingering is represented in print and in braille by the letters p, i, m, a, and c. The letters are brailled without letter signs or capitals. (See Table 23 (D)). When, occasionally, the print indicates the fingering by some other means, such as by a series of dots, the corresponding letters are still used in the braille transcription. If more than one letter appears in print to indicate the little finger (sometimes mn), use letter X in braille.

361. Where right-hand fingering is present, a two-line format is introduced, with the letters on the second line, directly below the affected note or interval, in each case.

EXAMPLE 266.

EXAMPLE 266.



362. If a measure with right-hand fingering cannot be contained in one braille line, an added music line (starting in cell 3) may be used to finish the measure, provided the right-hand fingering is present in only one of the two music lines.

EXAMPLE 267.

EXAMPLE 267.

The image shows a musical score for a vocal piece. The vocal line is written on a single staff in G major (one sharp). The lyrics are "m i m i m a". The piano accompaniment is written on two staves. The right hand plays a series of chords, and the left hand plays a simple bass line. The score is in common time (C).

363. If both lines of music have right-hand fingering, however, or if more than one extra music line would be needed to finish the measure, it is divided into two segments in the usual manner.

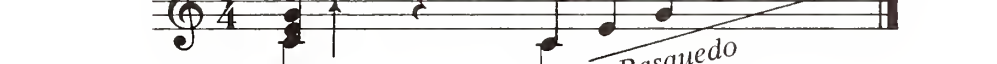
EXAMPLE 268.

EXAMPLE 268.

The musical score for Example 268 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "m i m i m i a i m i m i". The piano accompaniment is written in a single staff with a bass clef. It features a variety of musical notations, including eighth notes, quarter notes, and half notes. There are several triplets indicated by a "3" over a group of notes. Fingerings are indicated by numbers in circles: "4" for the first measure, "3" for the second measure, and "2" for the fourth measure. The score is presented in a clean, black-and-white format.

EXAMPLE 269.

EXAMPLE 269.



The musical score for Example 269 is written on a single staff with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note C5, which is marked with a '5' and a slur, indicating a fifth finger technique. The piece concludes with a final quarter note D5, marked with a '5' and a slur, and a final double bar line. The word 'Rasquedo' is written below the staff, indicating the technique used for the final note.

EXAMPLE 270.

EXAMPLE 270.

The musical notation for Example 270 is written on a single staff in treble clef with a 3/4 time signature. The melody begins with a whole note chord (G4, B4, D5) followed by a quarter rest. This is followed by two eighth notes (G4, G4) with a slur above them. Then, there is a triplet of eighth notes (G4, A4, B4) with a slur above them and the number '5' above the slur. This is followed by two eighth notes (G4, G4) with a slur above them. The piece ends with a whole note chord (G4, B4, D5). The word 'Rasgado' is written below the staff with an arrow pointing to the triplet of eighth notes.

EXAMPLE 271.

367. If the notes are not immediately adjacent, opening and closing signs (Table 23 (E)), are necessary, thus:

EXAMPLE 272.

368. Although the print shift line resembles a glissando, in guitar music a glissando is always identified by the word or abbreviation in addition to the line. In braille, the abbreviation "gliss.", preceded by a word sign and followed immediately by the glissando sign, is placed between the two affected notes.

EXAMPLE 273.

369. If the written note and interval of a chord are both marked with shift lines, only one sign is necessary in the transcription. It is placed after the interval. If the interval is not marked also, the shift sign is placed after the written note.

EXAMPLE 274.

370. However, if the shift line extends from the written note in one chord to an interval in another chord (and vice versa), or between intervals in different chords whose written notes are not affected, opening and closing shift signs are used.

EXAMPLE 275.

(It is pointed out that an alternate version of the preceding measure, using in-accords rather than intervals, would simplify the transcription of the shift mark, and for that reason might be more desirable.)

371. The fret signs are brailled and treated in the same manner as the position signs (See Par. 332, Ex. 243). Where a position/fret sign occurs in a measure containing an in-accord, the sign is brailled in the first in-accord part only, even where it would precede a rest. If a line of continuation is present, its beginning and termination are also shown in the first in-accord part only. A dot 3 follows a position/fret mark if the character in the next cell contains dots 1, 2, or 3.

EXAMPLE 276.

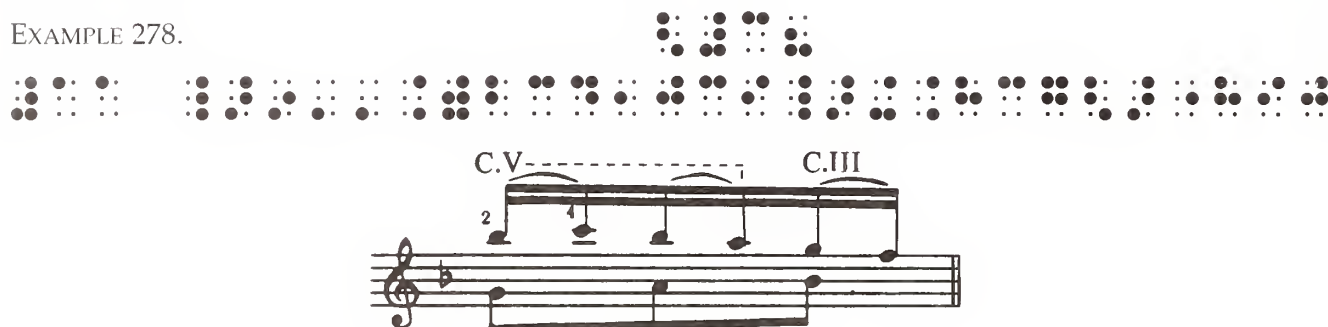
EXAMPLE 277.

372. Barrés are indicated in two ways in staff notation: (1) Above the staff with specified capital letters, shown in combination with Roman numerals, numbers, or fractions, that indicate whether the barré is full or partial; (2) On the staff, with vertical brackets placed before a note or chord. The brackets do not indicate whether the barré is full or partial; this is determined by the player as he "fingers" the indicated notes. In rare instances, a barré is indicated in the print with both a bracket and a letter. In that case, only the letter indication is shown in braille.

373. A barré sign is placed immediately before a position/fret sign. The first note following a barré should have an octave mark. In an in-accord measure, a barré should generally be placed in the first in-accord part only. However, when a bracket barré occurs earlier in a measure than can be indicated accurately in the first in-accord part, it should also be shown where necessary in any additional part. (See Ex. 281.)

When a barré sign is not followed by a fret sign, the sign  should be added to the barré sign (see Ex. 281).

EXAMPLE 278.



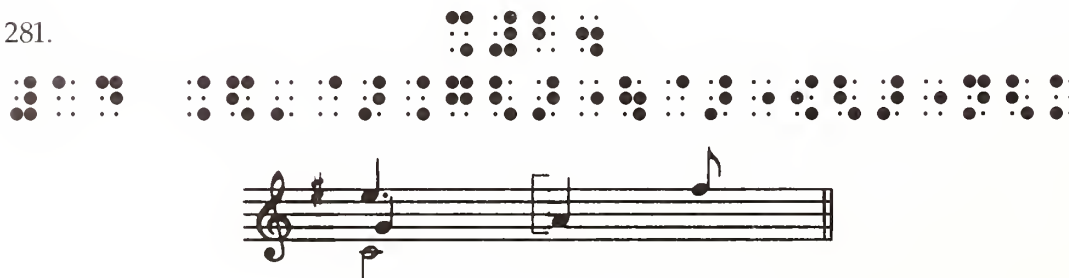
EXAMPLE 279.



EXAMPLE 280.



EXAMPLE 281.



374. Natural and artificial harmonics are brailled according to the signs in Table 23 (E), and the directions given in Par. 343-348. Wherever the word “harmonic(s)” or any of the abbreviations for it occurs in staff notation, it is shown in braille with a word sign and the uncontracted letters “arm”, followed by a dot 3, unless a number is present also. In that case, the number follows the abbreviation without a space, and the dot 3 is placed immediately after the number.

EXAMPLE 282.

The example shows a musical staff with a treble clef and a key signature of one flat. The notation includes a slur over a series of notes. Above the staff, there are Braille signs for natural harmonics: a single dot 3, and then pairs of a number (1, 3, 4, 3, 1, 1, 2) followed by a dot 3. Below the staff, there are circled numbers 4, 5, and 6, with a dashed line connecting 4 and 5. A bracket labeled 'arm 12' is placed under the final note of the slur.

375. If the two words “artificial harmonic” (or their abbreviations) are present in the print, they are abbreviated in braille, and placed within parentheses thus: (art. arm).

376. If artificial harmonics and vertical brackets occur in the same piece, a distinction of signs is indicated. If an artificial harmonic is not identified with words or abbreviations, an asterisk is inserted before a dot 4 when that sign refers to a harmonic rather than a bracket barré, and the footnote explains the use of the dot 4.

377. The plectrum signs are treated like bowing signs and the “slide” is placed (a) after one of the stroke signs, (b) between the two stroke signs:

(a)

(b)

(b) *Short-Form Scoring*

Short-form scoring is thoroughly explained in Section XXIV, including its use with plucked instruments.

(c) *“Picture” Notation or Chord Diagrams*
(Sometimes called modern tablature)

378. This consists of miniature diagrams of the fingerboard of the instrument with vertical lines for the strings and horizontal lines crossing them to indicate the frets (the top line indicating the “nut” is generally a heavy line, or a double line). The first line below the nut represents the first fret, the second line, the second fret, etc., (unless the print is specifically marked otherwise). Strings are read and brailled from right to left, with the “first” string being the one farthest to the right.

379. Black dots or numbered circles are placed on the strings just above the fret lines to show the positions of the fingers. Numbers for the fingering are shown beside the black dots, above the diagram, or inside the circles. The circle indicating an open string is printed on the string, or above the string at the top of the diagram.

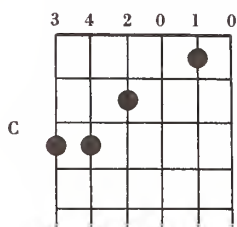
380. The braille equivalent of a chord diagram is achieved by combining the string and finger signs in Table 23 with the fret and barré signs. The following example shows a chord of C major for the guitar written (a) in ordinary braille notation, (b) according to the method just explained.

EXAMPLE 283.

Guitar—chord of C major

(a)  

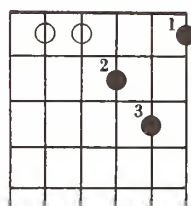
(b) 



EXAMPLE 284.

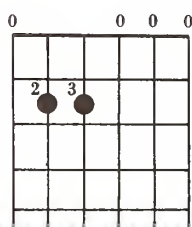


D Minor



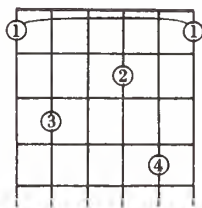
EXAMPLE 285.



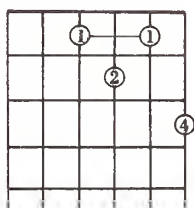


381. A barré (bar) is shown in chord diagrams with a line across the strings connecting the dots located on the same fret, with the same fingering. If six strings are fretted with the same finger (see Ex. 286), a grand barré is indicated; if less than six (see Ex. 287), a partial barré. In the first instance, the grand barré sign (preceding the fret) and the barré fingering are brailled only once, with the first string. Other strings are brailled as usual. In the second instance, the partial barré sign is brailled with each of those strings marked with a dot on the affected fret. The fingering for the partial barré is shown only once, following the first affected fret, unless more than one barré is present in the diagram. In that case, the fingering is repeated with each affected fret. Other strings are brailled as usual.

EXAMPLE 286.

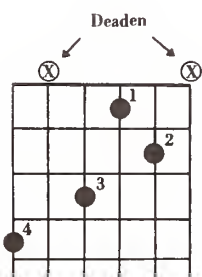


EXAMPLE 287.

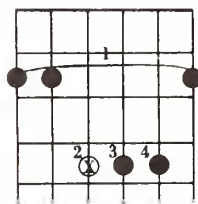


382. The meaning of a small x, printed above or on a string, varies according to the explanation given by each individual publisher. Where it represents a “mute” or “damp”, as in Ex. 288, a dot 3 is used to represent it in braille. The mute sign is placed immediately following the affected string or fret (according to the position of the x in the print). Where it represents an optional note in a chord, as in Ex. 289, the notation for the string marked with the x is enclosed within music parentheses. Where an x represents an unplayed string, as in Ex. 290, the string is not included in the transcription.

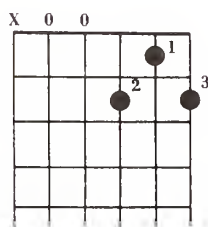
EXAMPLE 288.



EXAMPLE 289.



EXAMPLE 290.

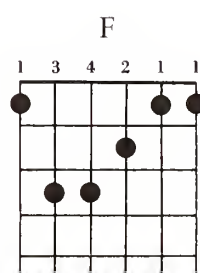
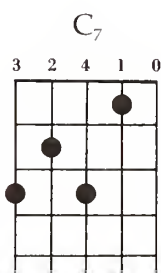
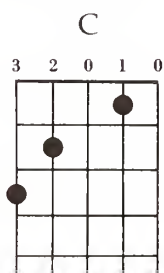
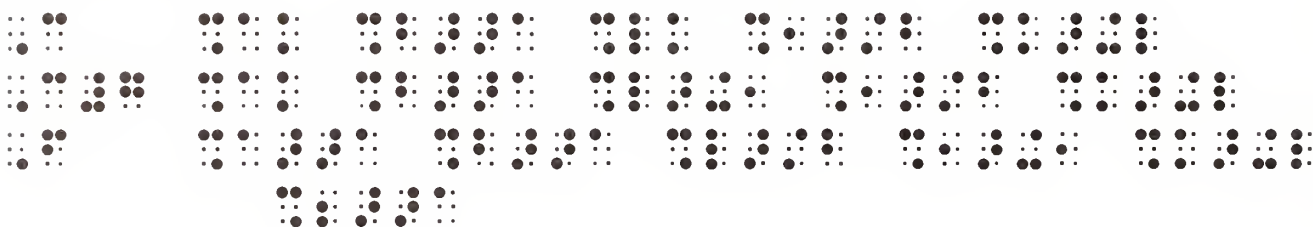


383. It will be readily understood that this notation would be impractical in connection with an actual melody, etc., and therefore (save for one exception mentioned below) only the short-form chord symbols which always accompany it can be justified.

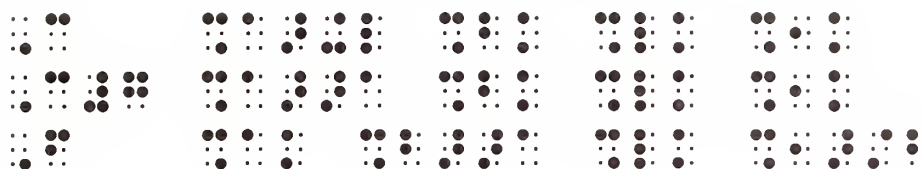
384. The exception referred to above is that very often, at the commencement of a song or other piece, a list of chords used in that publication is given, and here the method can be justified.

EXAMPLE 291.

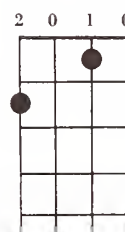
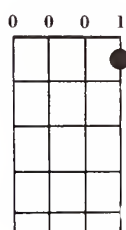
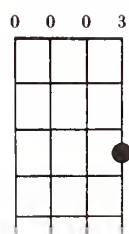
(Guitar chords used in this song.)



(Ukulele chords used in this song.)*



*Since the ukulele is always played with the four strings in the same order in every chord, its notation can be simplified by omitting the string numbers and writing the fret numbers as figures in the lower part of the cell. The above list of chords would then appear thus:



(As the order of the fret and finger signs is invariable, no confusion need arise from the fact that the signs for fourth finger and first fret are identical.)

(d) *Tablature*

385. Like (c) above, this is a notation for those who cannot read staff notation or whose ear cannot be trusted to guide their intonation. It was used in the 17th and earlier centuries for the lute and still persists today for the guitar. It is a simple device consisting of a horizontal stave containing one line for each string, with bar lines, and with the correct rhythm shown by notes printed above or below the stave, the numbers of the frets being placed in the stave to correspond vertically with these notes. The strings are either named or numbered from the highest downwards at the left of the first stave of the piece.

386. A moment's consideration will show that this method would be entirely unsuitable for use with braille music, and if a copy of the piece in staff notation is not available, the transcriber should himself translate the tablature into ordinary braille notation, adding a note to this effect in the transcription.

XXIV. SHORT-FORM SCORING (AMERICAN STYLE) (Table 24)

387. Short-form scoring is a braille method of notating chord symbols composed of letters, numbers, accidentals and other print symbols. This system uses literary braille or common music signs wherever possible rather than a system of special braille characters. The chord symbols are often found in popular and folk music in lieu of, or in addition to, an accompaniment part. There are several combinations of words, chords, and music. Occasionally the chords are shown with words alone; sometimes they appear with keyboard music only, or with a melody only, but in a large majority of cases they occur with words and a melody. It is for all these types of print scores that the method described in Section XXIV is designed. Diagrams often accompany the chord symbols but are not included in the transcription. If requested, however, the chord symbols used in a particular piece can be listed separately, according to Par. 384 and Ex. 291.

388. The chord symbols are brailled in a "facsimile" method, i.e., in general, symbols are brailled horizontally, unspaced, in the exact order shown in print, with exact lettering, capitalization, etc. Particular directions and exceptions to this general rule are given in the following six paragraphs and are illustrated in braille and print in Table 24.

389. All literary symbols are transcribed in literary braille. Contractions and letter signs are not employed. Capitalization follows the print. All periods are omitted.

390. Music signs are used for accidentals and are brailled in the order shown in the print copy.

391. Signs for minus (-), dots 3-6, and plus (+), dots 3-4-6, are brailled in the order shown in the print copy.

392. A "dropped" d is used for the small circle, and a "dropped" d followed by a dot 3 for the circle with a slash through it. They represent respectively, *diminished* and *half-diminished*. However, if the print shows the abbreviation "dim", it is written out as shown.

393. The number sign is brailled before every number. In a vertical arrangement of numbers, the upper number is brailled first; in a horizontal arrangement, the print copy is followed.

394. A slash line between symbols (as in G/D) is transcribed as dots 3-4, and indicates that the letter following the lines represents the bass note of the chord. This braille procedure is also used to indicate the bass note when the information is written out in full. (See Ex. 293.)

395. Where words, chords and a melody are present, they are combined in an expanded line-by-line format consisting of a three line parallel. Words are placed on the first line, corresponding chords on the second line, and the corresponding melody on the third line. (If a keyboard part is present, it is transcribed separately, bar-over-bar.)

396. The word line always starts at the margin, either with a word, a syllable, or a measure number. (Numbers, with a prefix, are shown occasionally at the discretion of the transcriber, governed mainly by the phrasing. It is undesirable to number every parallel.) Placement of chords on the second line is dictated by their relationship to the words. The melody line always starts in the third cell. A run-over line, commencing in the fifth cell, may be used to extend the melody line on occasion, but not the words.

397. The abnormal appearance and spacing of some words is made necessary by the amount of space required for the correct placement of each succeeding chord symbol. Where the space required by the symbols necessitates a separation of four or more cells between words or syllable divisions, a series of dots 3-6 is inserted in the word line, with a blank space before and after the series. Contractions should always be used wherever possible as long as the relation between a given chord and a given syllable remains perfectly clear. Where a whole-word contraction cannot be used because the chord does not relate to the entire word, part-word contractions may be applicable, and, if so, should be used.

398. Chord symbols are placed in relation to the WORDS, not to the melody, and the placement of the initial capital sign of each chord (or a hyphen preceding it) is the determining factor as to whether the chord is played with, before, during, or after the word or syllable is sounded. All punctuation marks in the word line are disregarded with respect to alignment. Usually a space is not necessary between the chord symbols, since the capital sign or hyphen prefix indicates the beginning of a new chord. However, where more than one capital letter appears in a chord notation (as in GnoD, or D/A), there should be a space between such chord notation and the next.

Placement of the chord symbols is made according to the following directions:

399. Where the chord is sounded *with* the related word or syllable, the initial capital sign of the chord is vertically aligned with the initial character of the syllable (whether a capital sign, letter, or contraction).

EXAMPLE 292.

The example shows a musical score for the phrase "Stars were shin - ing in the sky a - bove,". Above the staff, chord symbols are placed: G, Bm, C, D, C, and Cm. Each chord symbol is accompanied by a grid of dots representing the chord's structure. The initial capital letter of each chord symbol is vertically aligned with the first letter of the syllable it accompanies: 'G' aligns with 'S' in 'Stars', 'Bm' aligns with 'w' in 'were', 'C' aligns with 's' in 'shin', 'D' aligns with 'i' in 'ing', 'C' aligns with 'i' in 'in', and 'Cm' aligns with 'a' in 'a - bove'. The melody line is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are written below the staff, with hyphens indicating syllables that span across word boundaries.

400. Where the chord is sounded *before* the word or syllable, the initial capital sign of the chord is placed two spaces to the left of the initial character of the word (as with the second chord in Example 293).

EXAMPLE 293.

EXAMPLE 293 shows a musical staff with the following chords and lyrics:

- Chord 1: $A\flat ma\flat 7$ (A-flat major 7)
- Chord 2: $F7$ (F dominant 7) with the instruction "(A Bass)" below it.
- Chord 3: $B\flat$ (B-flat major) with the instruction "0" below it.
- Chord 4: $G7$ (G dominant 7) with the instruction "0 0 0" below it and "(B Bass)" below it.
- Chord 5: Cm (C minor).

The lyrics are: Why do you and I go on pre - tend - ing?—

401. However, where a chord would precede the first word on a line, (preventing this line from starting at the margin, as required) an adjustment must be made. Usually the preceding parallel is shortened to the extent needed in order to allow the new word line to start in the first cell. No adjustment is necessary, of course, if the line commences with a measure number, as in the next example. (A number should not be inserted arbitrarily for this purpose, however, divisions should generally be made on a musical basis.)

EXAMPLE 294.

EXAMPLE 294 shows a musical staff with the following chords and lyrics:

- Chord 1: $E7$ (E dominant 7) with the instruction "0 0 0 0" below it.
- Chord 2: $A\flat m$ (A-flat minor) with the instruction "0 0" below it.

The lyrics are: now it's just a mem - o - ry,

402. Where the chord is sounded *during* the syllable, the alignment factor is a hyphen. The hyphen, followed without a space by the capital sign of the chord, is vertically aligned with the first character of the syllable.

EXAMPLE 295.

EXAMPLE 295.

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Above the staff, five guitar chord diagrams are provided: Am7 (0 0 0), Am7 (0 0 0), G (0 0 0), G (0 0 0), and Em (0 0 0). The lyrics are written below the staff: "Who knows if we will meet again?".

Am7 0 0 0 Am7 0 0 0 (D Bass)

G 0 0 0 G 0 0 0 (F# Bass)

Em 0 0 0

Who knows if we will meet again?

403. Where a chord change occurs *with*, and others occur *during*, the same syllable (or where two or more changes take place during the same syllable), the hyphen prefix of the second chord (or any additional ones) cannot be placed under the beginning of the affected syllable. This causes no problem for the reader, however, because the prefix continues to act as a “during” indicator for the chord that follows it.

EXAMPLE 296.

The musical score for 'Far, far away.' is written on a single staff. The melody consists of the following notes: F4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half), and A4 (half). The lyrics 'Far, far a - way.' are written below the staff, with a long horizontal line under 'a - way.' indicating a sustained note. The guitar accompaniment is shown with five chord diagrams: Cm, G7 (labeled with '000'), Cm, Fm (with a slur over the last two fingers), and Cm. The fretboard diagrams show the fingerings for each chord.

404. The first word or syllable that follows a chord which is preceded by a hyphen must be placed at least two spaces to the right of the hyphen so that the new word or syllable cannot become aligned or associated with the previous chord. This may necessitate the extension of a syllable with a hyphen in the *word* line, for example, where a chord is struck during a one-cell syllable or contraction that occurs at the beginning of, or in the middle of, a word. (A space is not left after the word hyphen unless space is needed for additional chord change.)

EXAMPLE 297.

405. Where the chord is sounded *after* the syllable or word has been released, the initial capital sign of the chord is placed one space to the right of the final letter or contraction. (See Ex. 298.) If previous chordal material already extends beyond the word, the chord follows this material, without space. (See Ex. 299.)

EXAMPLE 298.

now and then;

EXAMPLE 299.

love a - way.

406. Where words and chords appear alone, and no music is present, a two-line parallel is used, with the chords aligned beneath the related syllables and words in the stated manner.

EXAMPLE 300.

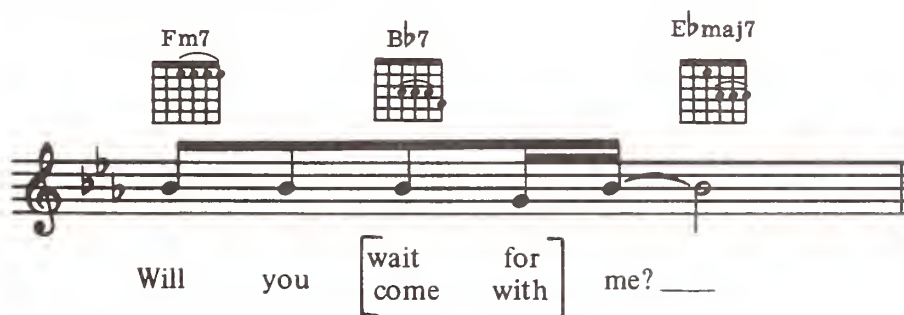
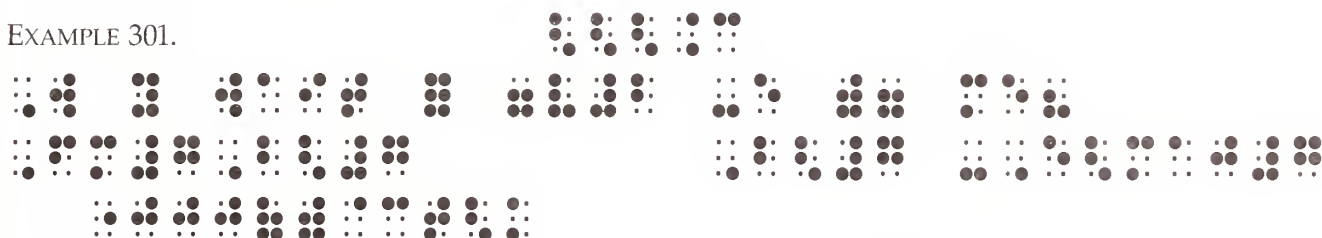


G7 Dm7 G7 F Em Dm
And I'll try to be smiling.

407. If more than one verse is given with the same music (or the same with slight variations), only the first one is written with the chords and melody. Additional verses are written at the end of the piece in a two-line parallel consisting of words and chords only. Minor variations in the melody which apply to verses at the end of the piece may be shown as an in-accord in the music line of the first verse, labelled with the verse number (in the manner of the music line of Ex. 227). Verse numbers are placed in parentheses to distinguish from measure numbers. Where both kinds appear simultaneously, the verse number is placed one space beyond the measure number. Measure numbers are not shown in the additional verses written in a two-line parallel.

408. Where a second verse has only a few words different from the first verse, the variation may be shown within the first verse provided the original and the variation can be shown in one braille line. The indication of verse number, and the variation, are enclosed in parentheses. The chords are shown under each version, but the melody is written only once.

EXAMPLE 301.



409. If there are a number of word and melodic variations present, however, each verse is brailled separately, in the usual three-line parallel.

410. When a vocal arrangement contains melody only (no piano accompaniment part) and notes are included in the melody for which there are no words, these notes should be transcribed, and enclosed in music parentheses.

411. In a piece with very few chord indications, it is possible to have an entire parallel with no chord changes shown. In that case, the last chord in effect in the previous parallel is repeated (within literary parentheses) at the beginning of the chord line, vertically aligned with the first word. If no words occur in a parallel, a parenthetical “no words” is placed at the margin of the word line, and the appropriate number of rests is brailled in the melody line.

412. Chords at the beginning of a song may be handled according to the following example:

EXAMPLE 302.

EXAMPLE 302 shows a three-line parallel with Braille notation. The top line contains a series of Braille dots representing a melody. The middle line contains a series of Braille dots representing a chord line. The bottom line contains a series of Braille dots representing a word line. The chords are labeled as B, Emaj7, A6/E, Emaj7, and A6. The word "The" is written below the melody line.

413. If chord symbols accompany a keyboard transcription which has no words, the chord symbols constitute the bottom line of a three-line parallel. The first chord in each measure is aligned with the music at the beginning of the measure, but no attempt is made to align chords with beats within a measure.

EXAMPLE 303.

EXAMPLE 303 shows a three-line parallel with Braille notation. The top line contains a series of Braille dots representing a melody. The middle line contains a series of Braille dots representing a chord line. The bottom line contains a series of Braille dots representing a word line. The chords are labeled as Fmaj9, Eb9, Gb9, and F6/9. The word "The" is written below the melody line.

414. Chord symbols with melody alone are treated similarly to a keyboard transcription. (See Ex. 303.)

415. Oblique lines used to indicate rhythmic strumming are occasionally shown with a melody without words. Strumming signs are represented by dots 3-4, and are placed on a separate line directly below the notes to which they apply. If chord symbols also appear, they are placed on the bottom line of a three-line parallel, aligned with the beginning of the measure in which they occur.

EXAMPLE 304.

The example shows a musical staff with a melody. Above the staff, there are three lines of Braille dots representing strumming signs. Below the staff, there are three lines of Braille dots representing chord symbols: C, C7, and F. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The strumming signs are placed above the notes they apply to, and the chord symbols are placed below the staff, aligned with the beginning of the measures in which they occur.

416. The following "Transcriber's Note" should be included with any transcription of songs containing chord symbols and words.

"The chord symbols in this song relate to the words. The position of the initial capital sign in each chord symbol determines whether the chord is played before, with, or after the related word or syllable. If the chord is sounded *before*, its initial capital sign is placed two spaces to the left of the initial character of the syllable; if *with*, its capital is vertically aligned with the syllable; and if *after*, its initial capital is placed one space to the right of the final character of the word. Punctuation marks in the word line have no bearing on the relative position of the initial sign of a chord.

"If the chord is sounded *during* a syllable, the chord's initial capital sign is preceded by a hyphen. The hyphen prefix serves as the alignment factor, and is vertically aligned with the first character of the syllable. (If this alignment is prevented because a preceding chord is related to the same syllable, the hyphen prefix follows said chord, immediately.)

"The abnormal appearance and spacing of some words is made necessary by the amount of space required for the correct placement of each succeeding chord symbol."

417. Special signs used in transcribing a chord, such as a plus, minus, small circle, slash line, etc., should be listed and identified for the reader.

XXV. MUSIC FOR THE ACCORDION (Table 25)

418. The signs for accordion music only bear their special significance when the passage is preceded by the prefix given in Table 25, which is treated in the same manner already explained for hand signs (Par. 197-198).

419. The system of notation here presented is adapted for a piano accordion with six rows of buttons and applies only to the left hand, music for the right hand being written in the manner already explained in this work. (See also Section XXVIII.)

Since various sizes and models of the instrument, as well as differing print systems of notation, are used in different countries, the present work can set forth only the basic principles of the braille notation. The transcriber should make adjustments for special cases and provide a clear explanation of these in the transcriptions.

420. In print, the notes of the basses (the first two rows of buttons) occur in the lower part of the staff with stems turned up. Notes for chords (the remaining four rows) occur in the upper part of the staff with stems turned down. Any note for the left hand, regardless of its position on the staff, can be played on one button only, and since octave marks are thus rendered unnecessary, these signs are here used to number the rows of buttons as shown in Table 25. Notes and rests are, of course, written according to Tables 1, 4 and 5.

421. The following example shows alternate basses and chords.

EXAMPLE 305.

The first staff of music is in bass clef with a common time signature (C). It contains the following notes and fingerings: a quarter note G2 (fingering 1), a quarter note A2 (fingering M), a quarter note B2 (fingering 1), a quarter note C3 (fingering M), a quarter rest, a quarter note D2 (fingering 7), a quarter note E2 (fingering 7), and a quarter note F2 (fingering 7).

422. Each of the first six signs in Table 25 remains in force until it is contradicted by another sign in the same series.

(In the following example the signs after the notes represent fingering.)

EXAMPLE 306.

[illegible]

EXAMPLE 307.

[illegible]

EXAMPLE 308.

EXAMPLE 308.

The musical score for Example 308 is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece begins with a piano introduction marked 'p' and a tempo of 'Andante'. The introduction consists of a series of chords and single notes, with fingerings indicated by 'M' (middle finger) and 'm' (ring finger). The main melody is marked 'f' (forte) and 'Allegretto'. It features a series of eighth and sixteenth notes, with fingerings indicated by 'M', 'm', and '7' (seventh finger). The score includes various articulation marks, such as slurs and accents, and ends with a double bar line.

EXAMPLE 309.

E 309.

mf 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2

426. The short-form and accordion notations are sometimes combined in the same print score.

EXAMPLE 310.

427. If the above is written with a fully-written bass part, the in-accord sign (Table 10) must be used to separate them.

EXAMPLE 311.

XXVI. ORCHESTRAL SCORES. (Table 26)

[In order to avoid a breach of the rule given in Par. 448, the examples in this section are given on Pages 169-178.]

428. The method used for the transcription of orchestral scores is "bar-over-bar", as shown in the disposition of open score vocal music (see Ex. 232).

429. There are two types of print score, the first being that for the conductor in which every page has the complete score even when only one instrument is playing, the second (the miniature or pocket score) in which only those instruments which are actually playing are in general printed on any particular page. It is this latter type of score which is here recommended for the purpose of braille transcriptions.

430. The first page of a print score of either type always contains the complete score, regardless of the instruments which may be silent, and the name and (with transposing instruments) key of each instrument is printed before its staff.

431. In braille, the names and details of the instruments must be given on a separate page (see specimen on Page 168), the first page of the music being devoted only to those instruments which are actually playing. (See Ex. 319.)

432. A list of abbreviations for the English, French, Italian and German names of the usual orchestral instruments is given in Table 26, and in the English edition of the present work the English abbreviations are used in all examples.

433. It will often be necessary for the transcriber to devise abbreviations for unusual instruments, and these should always be limited to two or three letters conveying an immediate suggestion of the name (e.g. Glockenspiel – Glo., Tam-Tam – TT, etc.).

434. It is recommended that the abbreviations used should be those of the language of the country in which the braille score is printed, whatever may be the language of the print score.

435. In most print scores the transposing instruments are written in keys other than that of the particular work, and it is therefore necessary to mark the key signature in every line so marked in the print (the horns and trumpets usually have no signature). The key signature follows the abbreviation without an intervening space, thus:



436. There is a growing tendency to publish print scores in which all the parts are written in the key of the piece, and in transcribing these it is, of course, not necessary to include key signatures for the separate parts.

437. The abbreviation for each part (with its key signature where necessary) must be placed at the beginning of every line in every parallel throughout the score (except in run-over lines (see Par. 442)) and in the free lines mentioned in Par. 443 and 449. The vertically aligned music text should begin as far to the left as the longest instrumental abbreviation (with or without key signature) will permit. In the line with the longest abbreviation, there must be a single space before commencement of the music text, and all other lines of music are vertically aligned accordingly. Run-over lines are indented two spaces from this alignment. Thus, in Ex. 313, the music text should begin in the seventh space; in Ex. 317, in the tenth, etc.

438. A special octave mark must be given to the first note on every braille line, but the first note of the second and succeeding measures on a line does not need this special octave mark (see Ex. 313).

439. Intervals and in-accords should always be read upwards, since the occurrence of treble and bass instruments in irregular order (trumpets below bassoons, etc.) renders any other plan confusing to the reader. In order to further clarify this, each pair of instruments should be written thus:



440. In “divisi” passages for the strings, it is much better to use in-accords or even separate lines where intervals would have been possible, the only exception to this being passages in octaves. (Exs. 314 and 315.)

441. There is, for typographical and other reasons, considerable variation in the size of parallels in the print miniature score, and the transcriber is not bound to follow the print in every case in this matter if the exigencies of braille warrant a departure from it to secure a more convenient layout. (Ex. 316.)

442. The rule "one part, one line" in each parallel should not be too rigidly followed if it involves a frequent division of the measure, and in parallels in which only a few parts need measure-division, run-over lines (indented two further spaces, see Par. 437), can be used for the completion of the measure in such parts. (Ex. 317.)

443. Expression marks in parentheses may sometimes be written together with the music text, but it is generally better to place them on a free line above the part to which they apply. (See Ex. 317 for both treatments.)

444. It frequently happens, especially in German scores, that a group of words of expression will occupy too much space when written out in full. Such words are often abbreviated in the print (e.g. "u. ausdrucksv." for "und ausdrucksvoll," or "marc. ed appassion." for "marcato ed appassionato"), and it is permissible for the braille transcriber to use similar abbreviations, even when the print directions are given in full. (See Ex. 317.)

445. If such abbreviation is impossible or is insufficient for the purpose, the words may be carried into the next parallel, (dividing a word at the end of the line if necessary) as is sometimes done in print scores (Ex. 318). (Since these directions will naturally be placed at the point where they occur in the measure, they may appear at any point in the braille line, the limitation mentioned in Par. 522 being disregarded.)

446. In order to permit the inclusion of a long parallel on one page, the method shown in Ex. 319 can be used.

447. It will be remembered that in Par. 319 it is sometimes permitted to relax the rule that a parallel must be completed on the page on which it begins, but the nature of orchestral music is such that clarity demands the strict observance of this rule, whatever the sacrifice in space.

448. If a parallel contains too many lines for one braille page it can be commenced on a left-hand page and completed on the opposite right-hand page, with an equal number of lines on both pages where possible.

449. Where there are two or more parallels on a page, two free lines must be left between parallels, the second of these being reserved for such indications as measure numbers, print page numbers, or reference letters or numbers in the score, etc., and these should be placed in the twelfth or ninth space (see Par. 437) as shown in Ex. 320. The braille convenience of measure-numbering can be used only when there are no numbers or letters in the print.

450. All repeats other than those given in the print should be excluded from braille transcriptions of orchestral scores except for very obvious measure or part-measure repeats on the same braille line as the original passage.

451. In passages for wind instruments marked "a 2" (or its equivalent in any language) it is customary to re-mark this indication at the beginning of every print parallel while it remains in force, but such repeated marks are not necessary in braille, the numbers attached to the names of the instruments at the beginning of each line being a sufficient reminder to the reader.

452. When parts are doubled, either at the unison or octave or double octave, etc., by different instruments, the "parallel-movement" device (Par. 192-194) may be used. It must include all markings connected with the part of which it forms a copy except expression marks at the commencement of a measure.

453. Parallel movement should generally be used for instruments which stand immediately below one another in the score, but for very important and obvious melodic lines doubled by instruments at some distance from one another on the page it can be treated thus:



454. The reader is referred to Par. 246 for the treatment of expression marks printed during the course of sustained notes, a feature which is often met with in orchestral scores.

455. In music for the harp and other plucked instruments, the bowing and plectrum signs given in Table 23 are sometimes used to indicate the direction in which arpeggios are to be played (from bass to treble or vice versa). (See Exs. 322 and 323.)

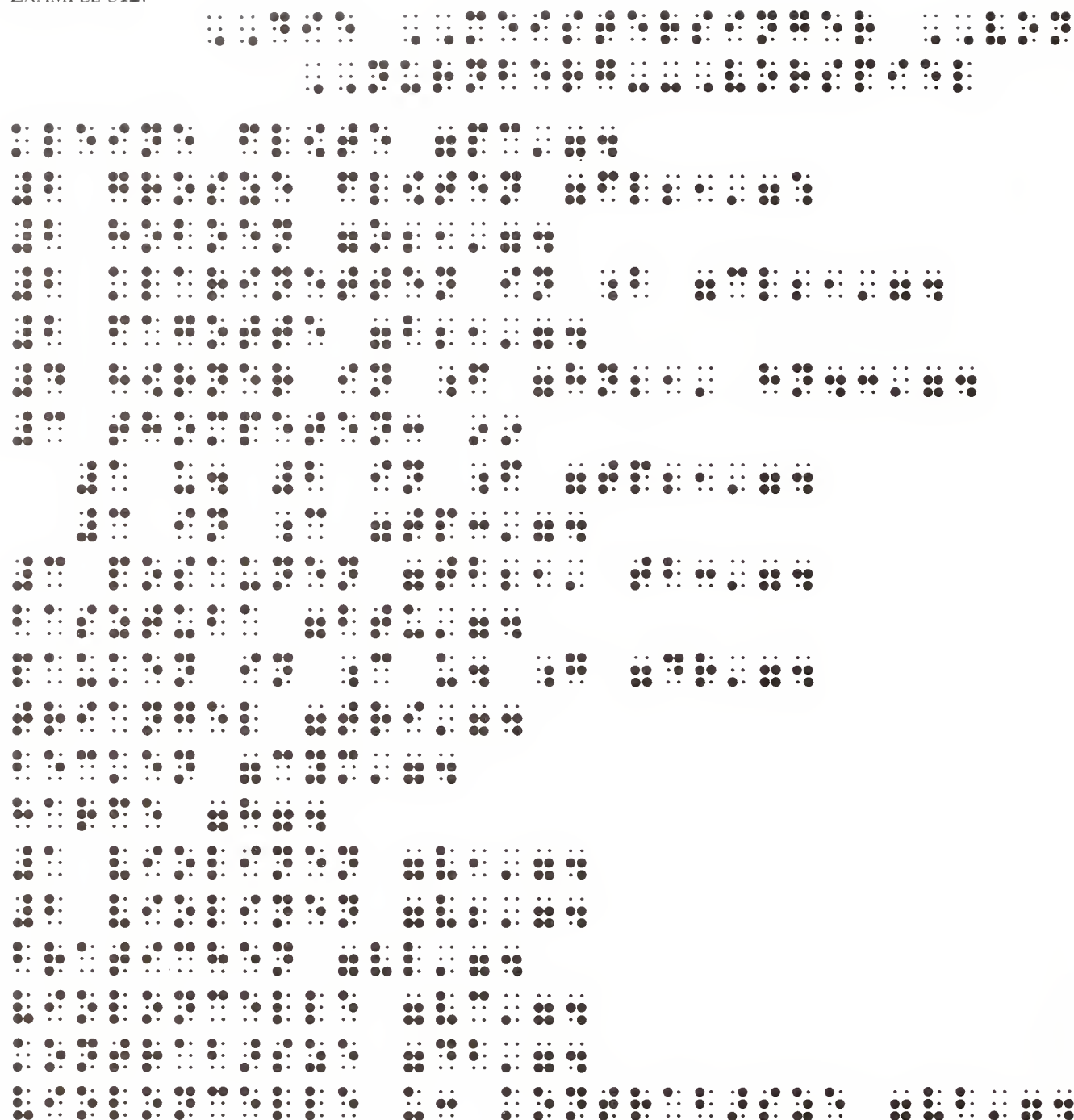
456. The plectrum signs mentioned in the above paragraph may also be employed to represent the directional arrows and lines for arpeggiation in piano music; they would precede the arpeggio sign. They may also be used to show slight risings and fallings of single pitches. (See Ex. 324.)

457. It may often be necessary for the transcriber to make adjustments and additions to the foregoing directions and rules, but these must always be based on the principles set forth in this section.

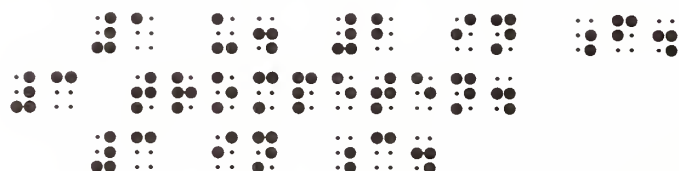
458. The following is a specimen of the list of instruments to be given on the page which precedes the music text.

Specimen List of Instruments.

EXAMPLE 312.



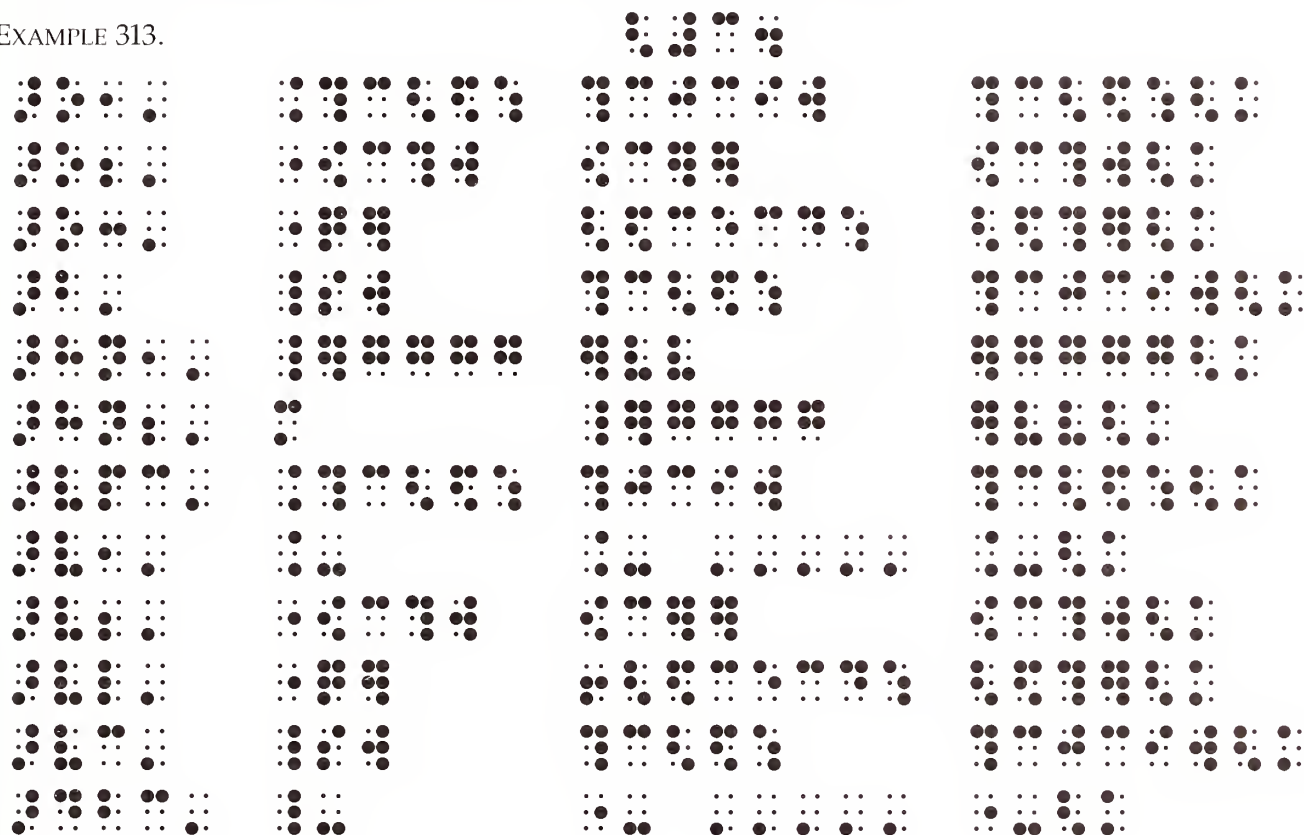
*The trumpet parts are set out in the print approximately thus:



the top and bottom lines of the above being each placed to the left of its own staff, with the middle line projecting to the left in the space between the staves. The plan shown in the specimen list indicates the best method in all such cases.

(Observe the division of the four horns and the three trombones: this is done to show the number of staves and the number of instruments allotted to each staff.)

EXAMPLE 313.



($\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet \end{smallmatrix}$ = Violino piccolo $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{smallmatrix}$ = Double bass and cembalo)

Ob. I

Ob. II

Ob. III

Fag.

Cor. I

Cor. II

Vln. p.

Vln. I

Vln. II

Vla.

Vlc.

Vi. gr.
e. C.

EXAMPLE 314.

Braille musical notation for Example 314, including a staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a trill (tr) and a grace note.

EXAMPLE 315.

Braille musical notation for Example 315, including a staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a trill (tr) and a grace note.

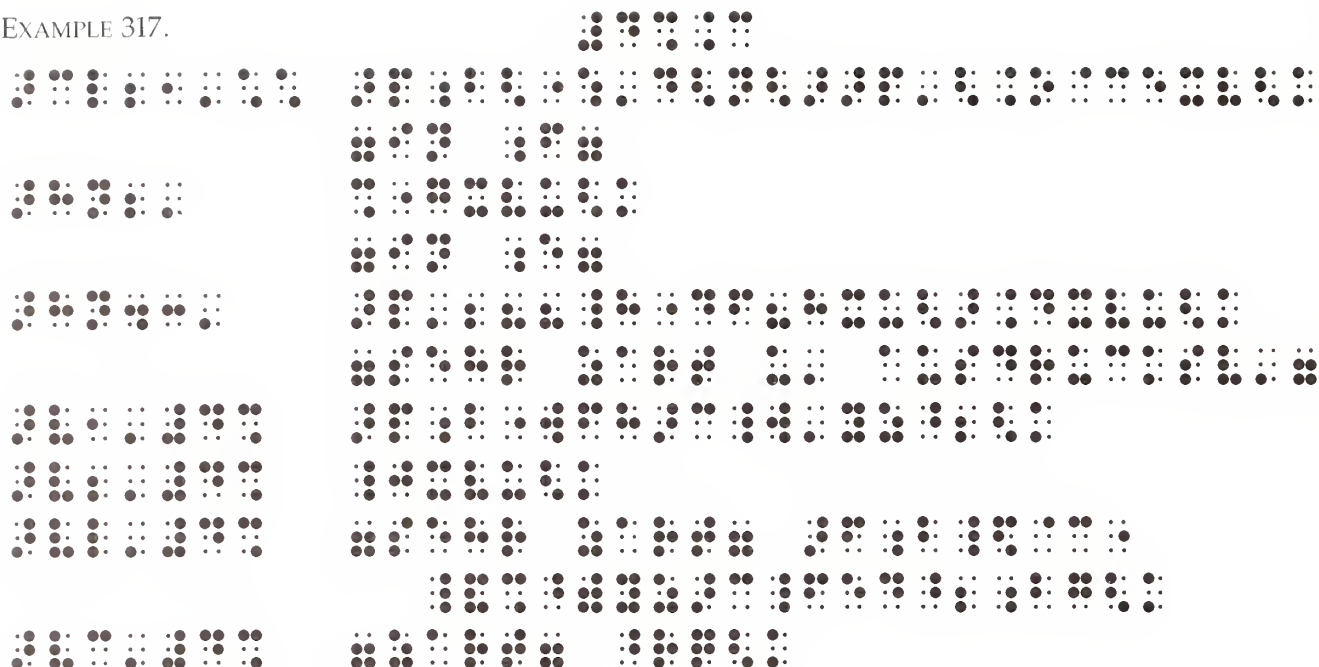
EXAMPLE 316.

(Print) Braille musical notation for Example 316, including a staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a trill (tr) and a grace note.

(Braille) Braille musical notation for Example 316, including a staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a trill (tr) and a grace note.

Musical score for Example 316, showing four staves: Fl. I, Fl. II, Ob. I, and Ob. II. The notation includes a trill (tr) and a grace note. The dynamic marking *p molto cresc.* is present.

EXAMPLE 317.



Kl. *p*
 Hn. 2 *in F*
 Hn. 3 u 4 *in E*
 Vl. *sehr zart und ausdrucksvoll*
 Br. *sehr zart*
 Vc. *zart*

The musical score for Example 317 is written for a chamber ensemble. It includes parts for Clarinet (Kl.), Horn 2 (Hn. 2), Horn 3 and 4 (Hn. 3 u 4), Violin (Vl.), Bassoon (Br.), and Violoncello (Vc.). The score is in common time (C) and features various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is marked with *p* (piano) and *sehr zart und ausdrucksvoll* (very soft and expressive). The Violoncello part is marked with *zart* (soft).

EXAMPLE 318.

Braille musical notation for Example 318, consisting of two systems of three staves each. The notation is arranged in two columns. The first column contains two systems of three staves each, and the second column contains two systems of three staves each. The notation is a Braille representation of musical notes and rests.

VI. 





Db. 

f nicht ge -

VI. 

Db. 

- bunden aber sehr gehalten

459. (In the following, the staves for , , , and  are given in the print, each containing one measure rest.)

EXAMPLE 319.



The musical score consists of four staves, each containing multiple measures of music. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The staves are arranged in a vertical column, with the first staff at the top and the fourth staff at the bottom. The music is written in a standard musical notation style, with notes and rests placed on the staves.

Sehr massig bewegt

Kleine Flöte	
2 Grosse Floten	
2 Hoboen	<i>zu 2</i>
2 Klarinetten in B	<i>zu 2</i>
2 Fagotte	
4 Hörner in F	
1 u 2 in F	
3 Trompeten	
3 in C	
3 Posaunen	
Basstuba	
Pauken in C u G	
Triangel	
Becken	
Harfe	
1 Violinen	
2 Violinen	
Bratschen	
Violoncelle	
Kontrabässe	

EXAMPLE 320.



101

2 Kl.

1 Fg.

Vl. 1

Br.

Vc.

102

1 gr Fl.

1 Hb.

2 Kl.

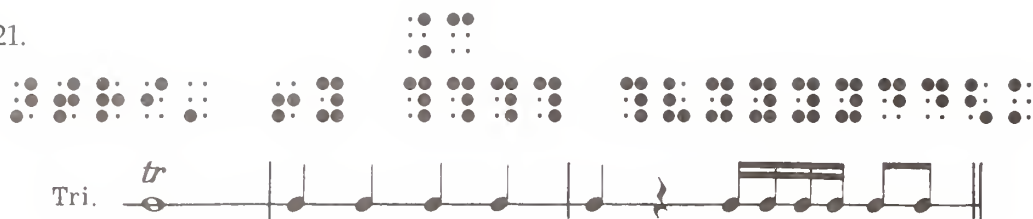
1 Fg.

Vl.

Br.

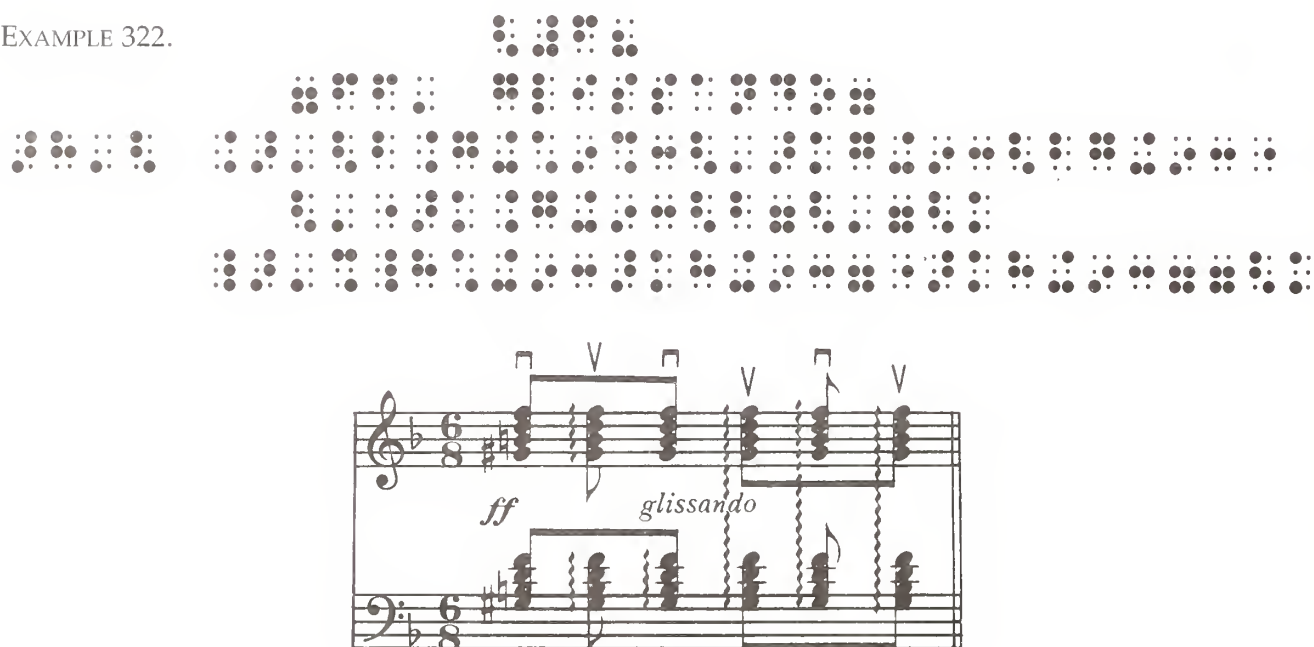
Vc.

EXAMPLE 321.



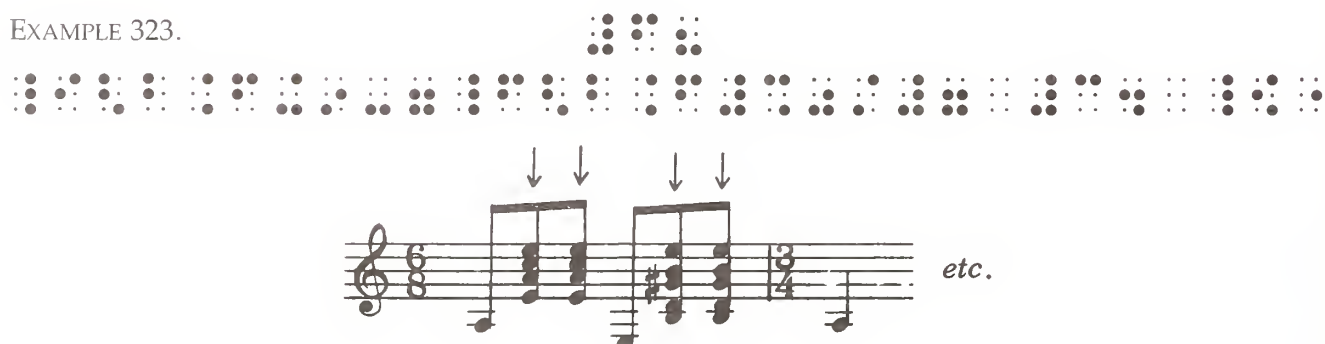
Example 321 shows a musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points.

EXAMPLE 322.



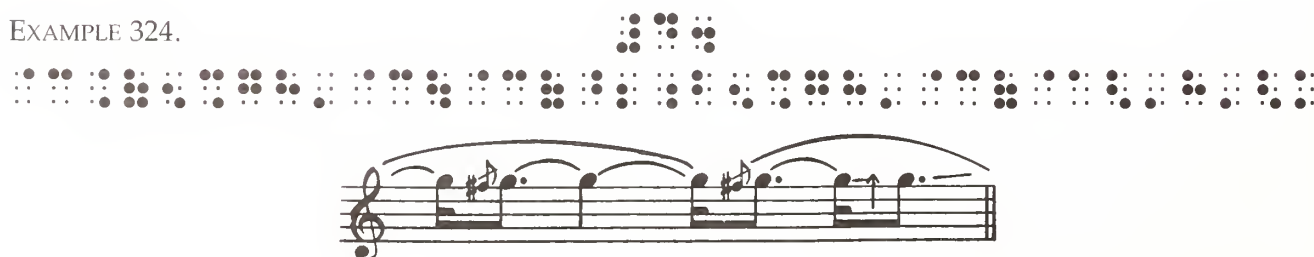
Example 322 shows a musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points.

EXAMPLE 323.



Example 323 shows a musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points.

EXAMPLE 324.



Example 324 shows a musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points. The notation includes a triplet of eighth notes marked with a 'tr' symbol. Above the staff, there are several groups of dots representing fingerings or articulation points.

The Transcription of Band and Orchestral Parts

460. The transcription of separate orchestral parts should be based on the directions given in Section XXIII. These will, in general, be found adequate for wind and percussion instruments as well as for strings. The single-line format is used for such parts (as well as for solos for a band or orchestral instrument). The music is divided into segments (based on the structure and phrasing of the composition), generally consisting of from two to four lines of braille. Each segment is introduced at the margin by the appropriate measure number, preceded by the numeral sign. Successive lines in each segment are indented two spaces.

461. Print music for non-melodic percussion instruments is written on a staff, a single line, or a partial staff (less than five lines). When written on a full staff, the clef sign (if given) is a bass clef, but often there is no clef sign or a pseudo-sign is in the space allotted for clef signs.

462. The instrument to be played is designated by a specific pitch. In some compositions the print gives a list of notes with corresponding instruments (see Ex. 326); in other compositions the performer makes this determination from the music itself (see Ex. 325).

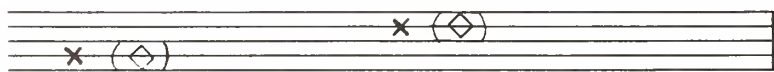
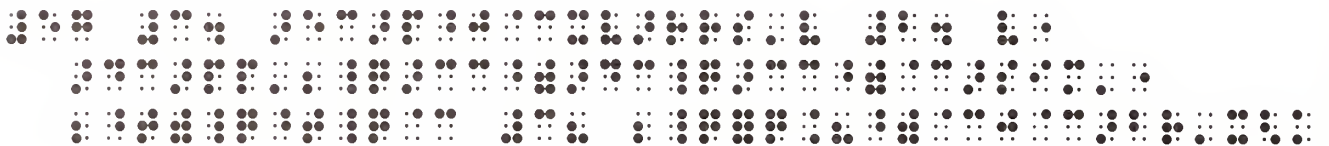
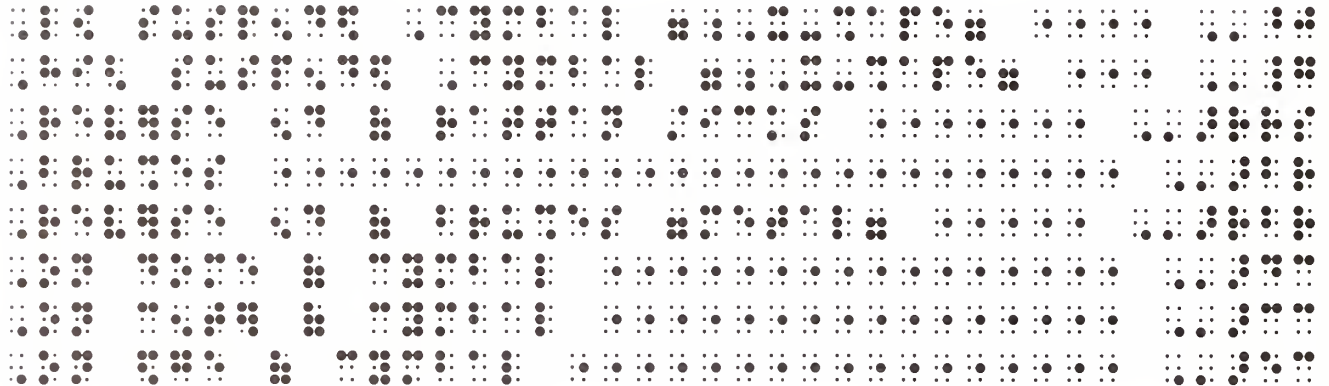
463. In braille, notes written on a full staff are transcribed as if written in the bass clef. Notes written on a single line are brailled as the note C (see Ex. 321). When a partial staff is used, pitches are assigned by the transcriber who includes a transcriber's note showing pitches with instruments.







464. In percussion music, the braille signs for right and left hand (Table 17 (B)) follow the notes.

EXAMPLE 325.

The image shows a musical score for a percussion instrument labeled "5 Temple Blocks". The score is written on a single staff with a 4/4 time signature. The music consists of several measures of eighth and sixteenth notes, some with triplets, and a trill. Above the staff, there are Braille signs indicating the right and left hands. The first measure has a Braille sign for the right hand (L) and the left hand (R). The second measure has a Braille sign for the right hand (L) and the left hand (R). The third measure has a Braille sign for the right hand (L) and the left hand (R). The fourth measure has a Braille sign for the right hand (L) and the left hand (R). The fifth measure has a Braille sign for the right hand (L) and the left hand (R). The sixth measure has a Braille sign for the right hand (L) and the left hand (R). The seventh measure has a Braille sign for the right hand (L) and the left hand (R). The eighth measure has a Braille sign for the right hand (L) and the left hand (R). The ninth measure has a Braille sign for the right hand (L) and the left hand (R). The tenth measure has a Braille sign for the right hand (L) and the left hand (R). The eleventh measure has a Braille sign for the right hand (L) and the left hand (R). The twelfth measure has a Braille sign for the right hand (L) and the left hand (R). The thirteenth measure has a Braille sign for the right hand (L) and the left hand (R). The fourteenth measure has a Braille sign for the right hand (L) and the left hand (R). The fifteenth measure has a Braille sign for the right hand (L) and the left hand (R). The sixteenth measure has a Braille sign for the right hand (L) and the left hand (R). The seventeenth measure has a Braille sign for the right hand (L) and the left hand (R). The eighteenth measure has a Braille sign for the right hand (L) and the left hand (R). The nineteenth measure has a Braille sign for the right hand (L) and the left hand (R). The twentieth measure has a Braille sign for the right hand (L) and the left hand (R). The score includes dynamic markings: *ff* at the beginning, *tr* above the trill, and *sf* at the end. The Braille signs are arranged in three lines above the staff, with the first line starting at the first measure and the third line starting at the fourth measure.

EXAMPLE 326.

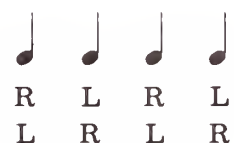
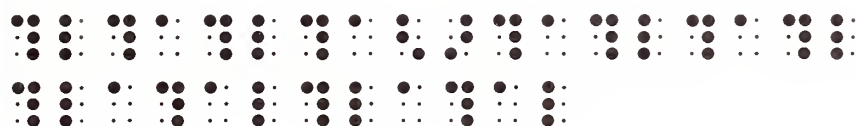


	reverse end of rattan sticks		on dome of cymbal
	brushes		on center of cymbal
	reverse end of brushes (metal)		on edge of cymbal



466. When alternate sets of hand signs are given for percussion, they may be transcribed as in-accords or brailled the same as two sets of fingering signs in keyboard music.

EXAMPLE 327.



467. The measure repeat is often indicated in print instrumental parts by an oblique line with dots above and below it. This can be represented in braille by the measure or part-measure repeat given in Table 16.

468. It sometimes happens, however, that a print repeat will contain expression marks differing from those in the original measure. When these occur at the commencement of the repeated measure they can be treated as shown in Ex. 129, but if they occur at any other point in the repeated measure, that measure must be written in full.

469. When the score is printed with reference letters or numbers, they should form the basis of the paragraphing in separate band parts.

470. The print should be reproduced exactly as it stands (save for the exceptions mentioned above) and the transcriber must devise special signs to meet special cases, and must give adequate explanations of these in the braille text.

471. The signs in Table 28 are used to represent print devices which occur primarily in jazz band music. Bowing signs, to give direction, are combined either with the simple slur or with the glissando. (The slur or glissando sign remains closest to the note, preceded or followed by the directional signs. This is an exception to Par. 334 with respect to closeness of bowing signs to notes.) The slur and glissando signs, as used here, must be considered integral parts of compound signs. Another device which indicates a dip in pitch may be shown in braille by using the "pedal down" sign before the "dipped" note. Because of the infrequency and uniqueness of these indications, these signs should be explained in a transcriber's note. The following example contains other possible combinations of directional and slur or glissando signs applicable to jazz notation.

EXAMPLE 328.

Example 328 displays five staves of musical notation. Above each staff is a corresponding Braille musical symbol. The symbols are arranged in five rows, each corresponding to a staff. The first four staves show a single note on a treble clef staff, while the fifth staff shows a single note on a treble clef staff with a 'u' (up-bow) marking above it.

472. In the transcription of a single part from a band, orchestral or ensemble work, short cues of three to four bars should be written in where there are long rests. Such cues are written as in-accords after the measure rest representing the solo part. Only notes, rests and ties are necessary in the cued part.

XXVII. FIGURED BASS (Table 27)

A. Horizontal Format

473. In transcribing figured bass, the signs in Table 27 only bear their special meaning when the passage in which they occur is preceded by the figured-bass prefix, which is treated in the same manner as that explained for hand signs in Par. 196-198.

474. The vertical columns of figures in the print must always be transcribed from the lowest upwards.

EXAMPLE 329.

Example 329 shows a single staff of musical notation in bass clef with a common time signature 'C'. Above the staff is a long sequence of Braille musical symbols. The symbols are arranged in two rows, with the first row containing the first 10 symbols and the second row containing the remaining 10 symbols. The musical notation below the staff consists of a series of notes and rests, with some notes having fingerings (1-5) and some rests having durations (2, 4, 6, 7, 10, 6, 6). The final note is a whole note with a fermata.

475. When figures are printed horizontally, either singly or in columns, the numeral sign must be repeated for every figure or column.

EXAMPLE 330.

Example 330 shows a sequence of figures (dots) and a corresponding musical staff. The figures are arranged in a single row, with each figure consisting of a 2x2 grid of dots. The musical staff is in bass clef with a common time signature (C). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The fingerings are: 8, 7, 5, 6, 6, 5, 4, 3.

476. When the number of figures varies in different columns, dot 3 must be marked for every space not occupied by a figure in order to show the correct horizontal alignment of each figure.

EXAMPLE 331.

Example 331 shows a sequence of figures (dots) and a corresponding musical staff. The figures are arranged in a single row, with each figure consisting of a 2x2 grid of dots. The musical staff is in bass clef with a common time signature (C). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The fingerings are: 9, 8, 7, 6, 6, 7, 5, 3.

477. If, as sometimes happens, the print is not always very exact in this matter of horizontal alignment, the transcriber should, nevertheless, follow it faithfully without attempting any correction on his own responsibility.

478. If it is necessary to show the rhythmic value of groups of figures above or below a sustained note, stem signs may be placed after the last figure in each column.

EXAMPLE 332.

Example 332 shows a sequence of figures (dots) and a corresponding musical staff. The figures are arranged in a single row, with each figure consisting of a 2x2 grid of dots. The musical staff is in bass clef with a common time signature (C). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The fingerings are: 9, 8, 5, 4, 3.

(In cases where the print is not clear in this matter, the transcriber must not try to interpret it.)

EXAMPLE 333.

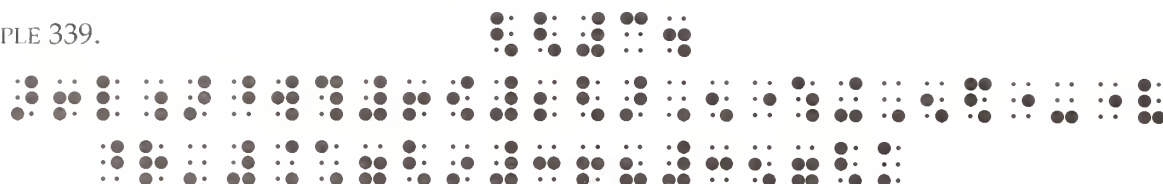


EXAMPLE 336.



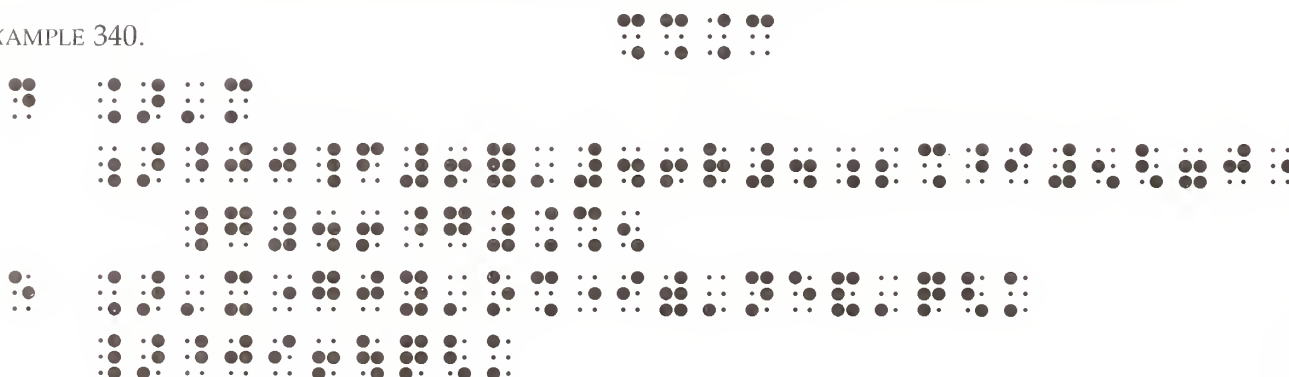
485. In some scores, small notes without stems are added to a figured bass, so placed that their rhythmic values can be seen easily. Such notes should be written with the in-accord sign, and preceded by the sign for notes in small type (Table 19).

EXAMPLE 339.

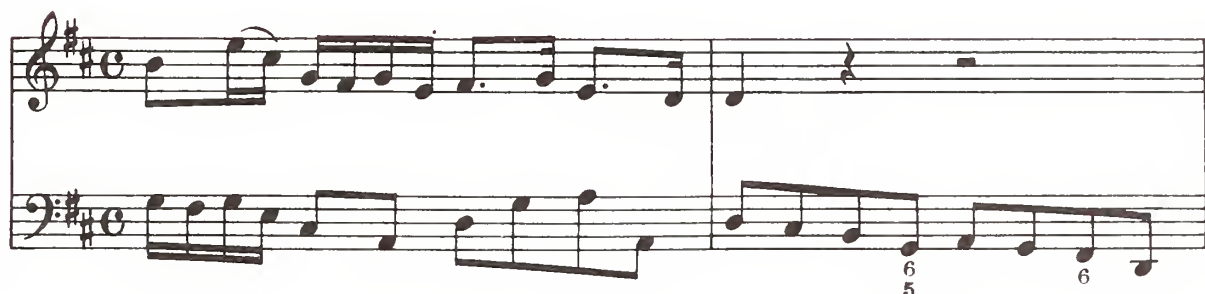
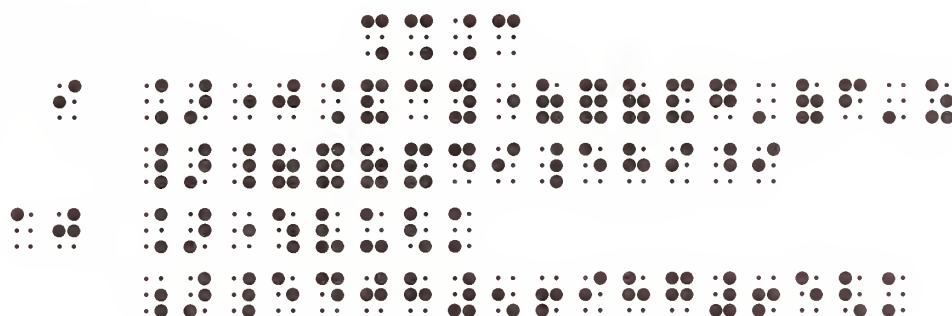


486. The following examples illustrate a figured bass alternating with a solo passage.

EXAMPLE 340.

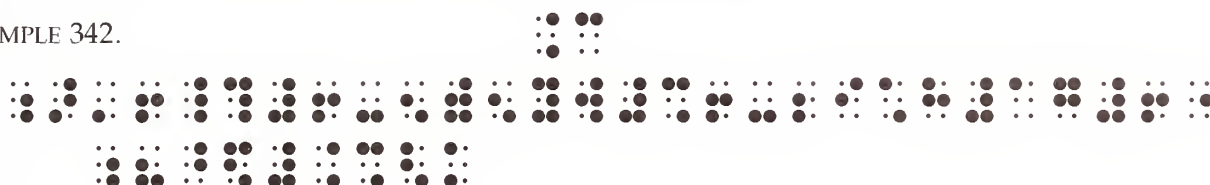


EXAMPLE 341.



487. The signs for triplet, turns, grace notes, notes in large type, the shake and mordent, the repeat and the staccato and accent may sometimes occur in a passage of figured bass. There is no possibility of confusion unless one of these signs immediately follows a column of figures in the same Braille line, in which case it must be preceded by the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

EXAMPLE 342.



B. Vertical Format

488. The horizontal format of figured bass is recommended when transcribing actual compositions written in this notation. (This has been adequately described in Par. 473-487.) On the other hand, the vertical format is preferable for theory texts, examination papers, and related material where there is the likelihood of a great many more figures being used. This format requires a great deal more space, but is more easily read.

489. The first numeral appears directly under the bass note to which it applies, with the remaining numerals in a vertical column as they appear in print. The number sign occurs only for the *top* numeral of the column, and all numerals are written in the lower part of the cell. Accidentals appearing in conjunction with numerals are placed after the numeral, regardless of the print.

EXAMPLE 343.

Diagram illustrating Example 343. The notation shows two half notes on a bass staff. The first half note is associated with the numerals 9 and 7. The second half note is associated with the numerals 7, 5^b, and 3. Above each half note, there is a vertical column of dots representing the chord structure: three dots for the 9th, two dots for the 7th, and one dot for the 5th (or 5^b).

490. Where there is a chord change on a sustained note, the horizontal numbers will be given with one or more hyphens between them, depending upon the number of beats involved.

EXAMPLE 344.

Diagram illustrating Example 344. The notation shows a sustained half note on a bass staff with a chord change. The first half note is associated with the numerals 3, 6, and 4. The second half note is associated with the numerals 3, 6-#, and 4. Above each half note, there is a vertical column of dots representing the chord structure: three dots for the 3rd, two dots for the 6th, and one dot for the 4th.

491. It will be observed in Ex. 343 that there are spaces between the two half notes in order to allow for proper placement of the numerals. Where the horizontal line of figures leaves two or more blank spaces in the bass line, the music hyphen is used to indicate that the measure is incomplete. (See Ex. 345.) The end of the measure occurs where there is a space in all lines of the parallel, as in Ex. 348.

492. When chord symbols, indicated by Roman numerals, occur below notes, only the single capital sign is used. Roman numerals may be combined with Arabic numerals. When this occurs, the Arabic numerals should be written horizontally using lower cell numbers. These numbers follow without a space, and no number sign is used. When parentheses occur in the harmonic analysis, the music parentheses should be used.

EXAMPLE 345.

493. When writing symbols such as V_2 and I_4^6 in a literary text, dots 4-5-6 should be placed before punctuation marks which might be read as lower-case numerals. (See Par. 37.)

EXAMPLE 346.

Here the best choice is the I.

This device, however, is unnecessary when a Roman numeral is followed by a punctuation mark.

EXAMPLE 347.

The figure consists of 10 diagrams arranged in two rows of five. Each diagram shows a pattern of black dots on a grid. The patterns are complex and fractal-like, with the number of dots increasing from left to right. The patterns are composed of small clusters of dots that are arranged in a way that suggests a recursive or self-similar structure. The first diagram in the top row has 10 dots, while the last diagram in the bottom row has 100 dots. The patterns are arranged in a way that suggests a sequence or a progression of some kind.

For the cadence use II-V-I.

494. For all illustrations in harmony and theory texts, the intervals should read upwards. In complex excerpts, such as those which would involve in-accords, an open score presentation is preferable.

495. It frequently happens in the analysis that expressions such as V_6 of II occur. These are treated as shown in Ex. 348. Observe that the chords are aligned so that the first sign appears directly under the bass note, and that the practice of blank spaces between bars is disregarded in the analysis line of the parallel. It is also advisable to leave a free line between parallels in material such as this.

EXAMPLE 348.

The example shows a musical score in D major (two sharps) with a treble and bass staff. Above the score, the figured bass is represented by dots. The harmonic analysis is shown below the score, with Roman numerals aligned under the bass notes. The analysis includes the following chords: I, V_6 , V_6 of II, V_6 of III, V_7 of III, III, and V_6 .

496. When the figured bass and the harmonic analysis are both shown, they should both be included in the transcription according to their respective formats.

497. Where alternative analyses are given for the same set of chords, these are transcribed one under the other with appropriate alignment.

EXAMPLE 349.

EXAMPLE 349 shows two systems of chords. The first system consists of two chords: F: vi7 and Bb: vi. The second system consists of two chords: Bb: iii7 and F: ii. The notation includes a treble and bass staff with a 4/4 time signature. The chords are represented by a series of dots indicating the notes in each chord.

F: vi7 Bb: vi
Bb: iii7 F: ii

EXAMPLE 350.

EXAMPLE 350 shows a sequence of four chords: I6, II6, V4, and V6 of II. The notation includes a bass staff with a 4/4 time signature. The chords are represented by a series of dots indicating the notes in each chord.

I6 II6 V4 V6 of II

498. In some texts and scores the plus sign (like the oblique line) is used to indicate a chromatic alteration. The plus sign, dots 3-4-6, is used. Examples 351 and 352 illustrate, respectively, the horizontal and vertical placement of this sign.

EXAMPLE 351.

EXAMPLE 351 shows a sequence of three chords: I6, V7, and I. The notation includes a bass staff with a 4/4 time signature. The chords are represented by a series of dots indicating the notes in each chord.

I6 V7 I

EXAMPLE 352.

(General Examples)

EXAMPLE 353.

EXAMPLE 353.

The musical score for Example 353 is presented in two systems. The first system consists of a piano introduction (marked 'p') in the left hand, followed by a main melody in the right hand. The piano introduction is in G major, 2/4 time, and consists of a series of chords. The main melody is in G major, 2/4 time, and consists of a series of eighth and sixteenth notes. The second system continues the main melody, which is now in the left hand, and includes a figured bass line. The figured bass line is in G major, 2/4 time, and consists of a series of numbers and accidentals. The key signature is one sharp (F#), and the time signature is 2/4.

EXAMPLE 354.

EXAMPLE 354.

The image displays two systems of musical notation. Each system consists of a staff with a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes eighth and sixteenth notes, rests, and a fermata. Above each staff are two rows of dot patterns, which appear to be a form of musical shorthand or tablature. The first system's notation ends with a fermata over a whole note. The second system's notation ends with a whole note. Below the second staff, there are various musical symbols and numbers, including '6', '5', '4', '3', '6', '7b', '5b', '7', '6', '4', '3', '6', and '5', which likely correspond to the dot patterns or specific notes in the piece.

499. N.B. During the Thorough Bass Period, when the use of figures was a common practice, many differing print signs were employed in various countries at various times, to indicate the same meaning. In braille it is obviously more concise to have only one sign for one meaning, and this has been adhered to in setting up the music code for figured bass. For an exhaustive study of the print usages, the transcriber is advised to consult *The Art of Accompanying from a Thorough Bass as Practiced in the 17th and 18th Centuries*, (particularly Chapter XXIII), in two volumes, by E. T. Arnold. First published in 1931, this book has appeared in two reprints in recent years: Holland Press, London, 1961, and Dover Press, New York, 1965.

FORMATS OF KEYBOARD MUSIC

INTRODUCTION

500. In all types of music, whether vocal or instrumental, the print score is set out in such a manner that the eye can take in several staves together, or one staff at a time, or else a particular melodic or harmonic line by itself, as the reader wishes. In braille, the fingers can read only one, or at most two, signs at a time according to whether one or both hands are used. It is, therefore, of special concern to the blind reader and to the transcriber, that a satisfactory plan can be found for the arrangement of the music text on the braille page.

501. The problem resolves itself into the alternatives of (1) following the music of one part at a time and (2) attempting by means of short sections for each part – the measure being a convenient unit – to read one part alternately with another, memorizing the first sufficiently to be able to combine it with the next, and so on. The difficulty is increased by the fact that, when both hands are used for reading, it is impossible to read and play at the same time.

502. The early history of braille music notation shows that the first of these alternatives was chosen as the most practical line of development, the result finally emerging as a score in which, for keyboard instruments, the music for the right hand was given first, followed by that for the left hand, and, in organ music, by that for the pedals. Occasionally (in vocal music invariably) the whole of a piece or movement was given thus in each part; more usually a number of measures chosen by the transcriber on musical grounds was made the unit of the paragraph.

503. At the beginning of the present century there was a gradual reaction in some countries against this disposition of the score on the grounds that it prevented the reader from obtaining an immediate and complete sound-picture of each measure, and so experiments were tried with the second alternative, which resulted in three distinct methods of presentation:

- (1) The writing of the complete score at once (see "Vertical Score" in Appendix);
- (2) The writing of a measure of one hand followed by its counterpart in the other (see "Bar-by-Bar" in Appendix);
- (3) The placing of the parts in parallel lines as in the ink print.

504. Of these methods, the third has proved to be the most capable of development, branching out into the following forms:

- (a) bar-over-bar;
- (b) count-over-count;
- (c) open score (in which each melodic line or "voice" is given separately, bar-over-bar);
- (d) line-over-line, a rough approximation to bar-over-bar.

XXVIII. METHODS OF PRESENTATION

BAR-OVER-BAR

505. When music for keyboard instruments or other ensembles is written in this style, two or more lines are grouped together, according to the number of staves so grouped in the print. These groups of staves are known as "parallels", a term which is here used for both print and braille groups. Thus in piano music a parallel will normally consist of two lines, in organ music of three, in a quartet of four, and so on.

506. This division of the score remains constant throughout, and only under special circumstances (see Par. 519 ff.) may more than one line of music be given to one hand or part in the same parallel.

507. In keyboard music, hand or foot signs are placed before their respective lines in every parallel. (For two-piano format, see Par. 527 and Ex. 367.)

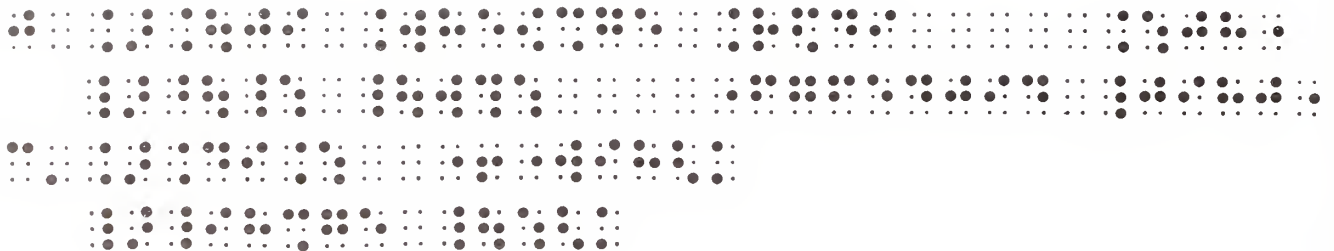
508. The first note of every measure in keyboard music and of every parallel in all music must be given its appropriate octave mark in all parts, without regard to the octave rules previously given.

EXAMPLE 355.

The image displays a musical example labeled 'EXAMPLE 355'. It consists of two parts: a Braille representation of a musical score at the top and a corresponding staff notation at the bottom. The Braille notation is organized into four systems, each representing a measure. Each system contains two lines of Braille, representing a parallel of two staves. The first line of each system begins with a hand sign (two dots 4 and 5) and an octave mark (dots 1, 2, and 3). The second line of each system begins with a foot sign (dots 4, 5, and 6) and an octave mark. The staff notation below shows a piano piece in G major (one sharp) and 2/4 time. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a bass line with eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

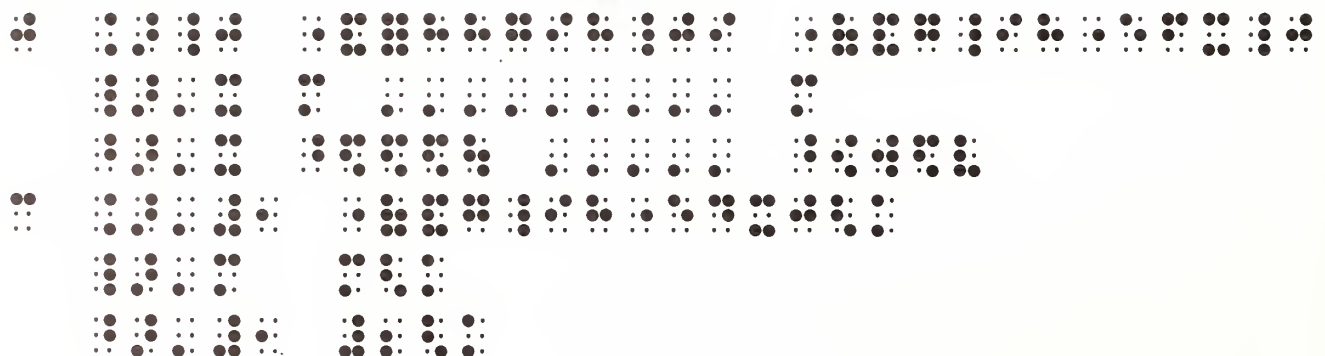
EXAMPLE 356.

EXAMPLE 357.



515. The Braille segno and da capo are never used in “bar-over-bar”, being replaced by the use of measure numbers (see Par. 171-175). Partial abbreviation should only be used when the original passage and its repetition occur in the same parallel.

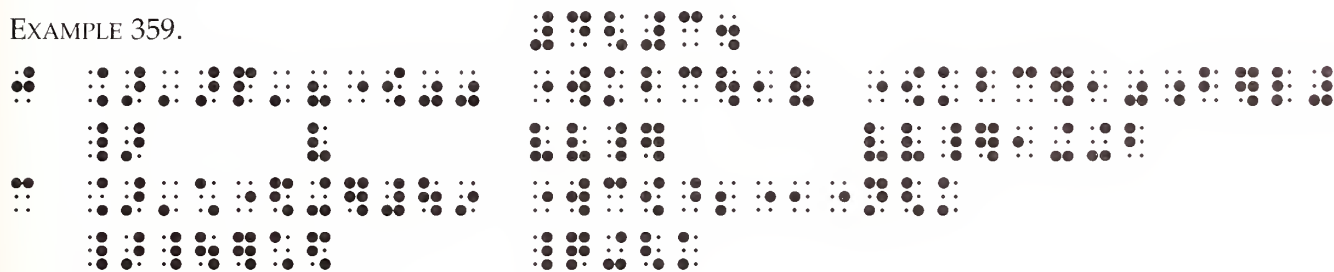
EXAMPLE 358.





516. Intervals and in-accords are read downwards in the right-hand part and upwards in the left-hand and pedal parts.

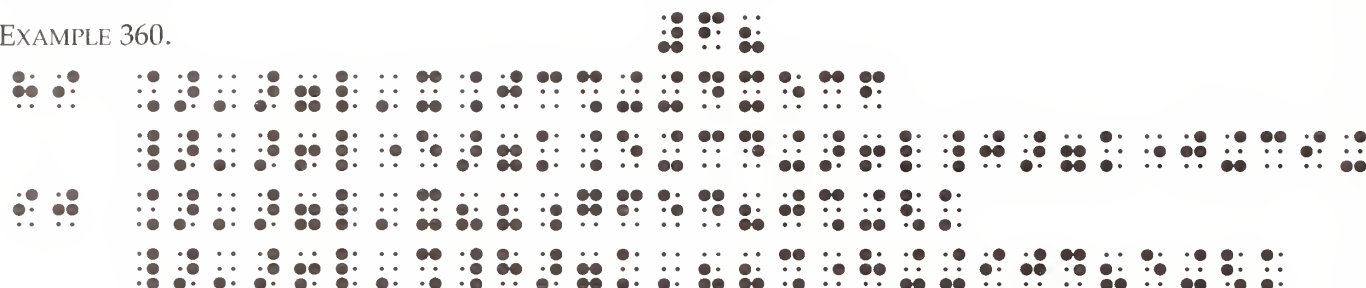
EXAMPLE 359.



(If it is desired to reverse the reading of intervals in either hand, the method shown in the note to Par. 57 must be used.)

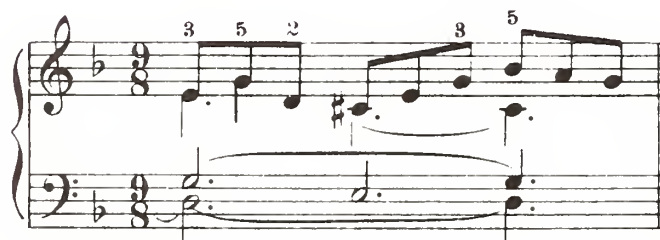
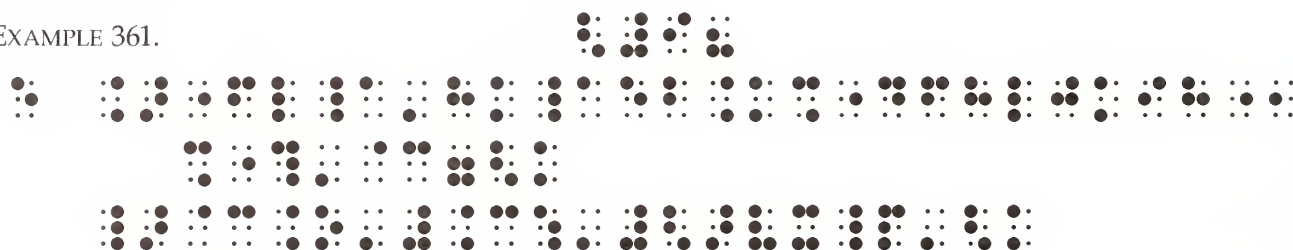
517. The part for one hand sometimes moves temporarily into the staff allotted for the other. Where clef signs are not used, this fact need not be noted in the braille transcription, but where clef signs are used, the modified clefs (Table 17, Par. 206) must be inserted. The direction in which intervals and in-accords are read is unaffected by these special clef signs.

EXAMPLE 360.



518. Where a measure which begins at the commencement of a line cannot be completed in that line, and cannot be easily divided at the same point in all parts, it may be completed in the following line or lines. These lines should be further indented two spaces. The first note in each indented line must have a special octave mark.

EXAMPLE 361.



519. Where (as in the following example) the music thins out into a single part shared between the hands, the second and succeeding lines in the parallel are indented two extra spaces, without hand signs (unless these are required for the passage itself), and without marginal measure numbers. The first note in each indented line must have a special octave mark.

EXAMPLE 362.

The example shows three systems of musical notation. Each system consists of two staves. The first staff of each system is not indented. The second staff is indented two extra spaces. The first note in each indented line has a special octave mark. The notation is in 4/4 time and includes measure numbers 66, 67, 68, 69, and 70.

520. Where one of the parts (usually the pedal part in organ music) has more than ten measures' rest, this part is temporarily omitted. An asterisk must be placed at the point of omission, the number of measures' rest being given in a footnote.

521. In music for beginners, free lines should be left between parallels.

522. Literary directions for expression which occur in parentheses at the commencement of a Braille line may for convenience be placed in a free line above the part affected, but this plan is not recommended for such directions when they occur at any other point in the line. In such cases, vertical alignment between the hands is disregarded.

EXAMPLE 363.

Braille notation for Example 363, showing musical directions in parentheses at the beginning of the first line.

sotto voce

sempre sostenuto e legatissimo

523. In contrapuntal music for keyboard instruments the music can often be written in a style closely resembling print open score, in which it is easy to read the parts separately or to combine them. The hand signs at the beginning of each line of the parallel are a sufficient guide to the reader, and the number of lines in the parallel may be varied, as explained in Par. 519.

EXAMPLE 364.

Braille notation for Example 364, showing musical directions in parentheses at the beginning of the first line.

sotto voce

sempre sostenuto e legatissimo

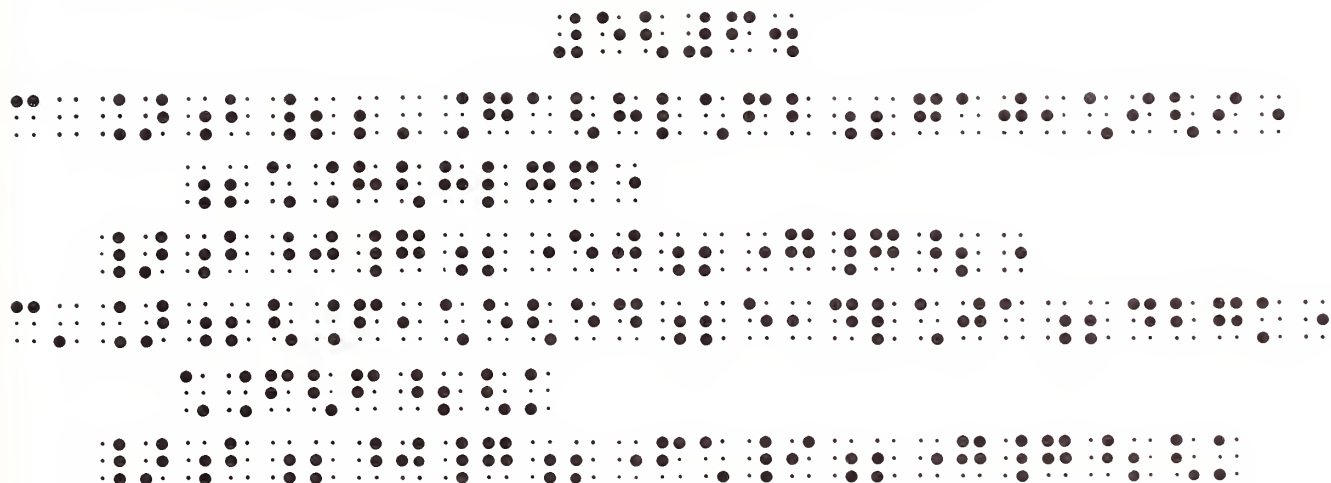
[It is not necessary to follow the rule concerning an asterisk and footnote given in Par. 520 when rests are not given in the print in such passages.]

524. The transcription of music in open score from a two-stave print original requires discretion and sound knowledge, since the disposition of voices, while sufficiently exact for the seeing performer, is often far from clear in contrapuntal detail for treatment in open score.

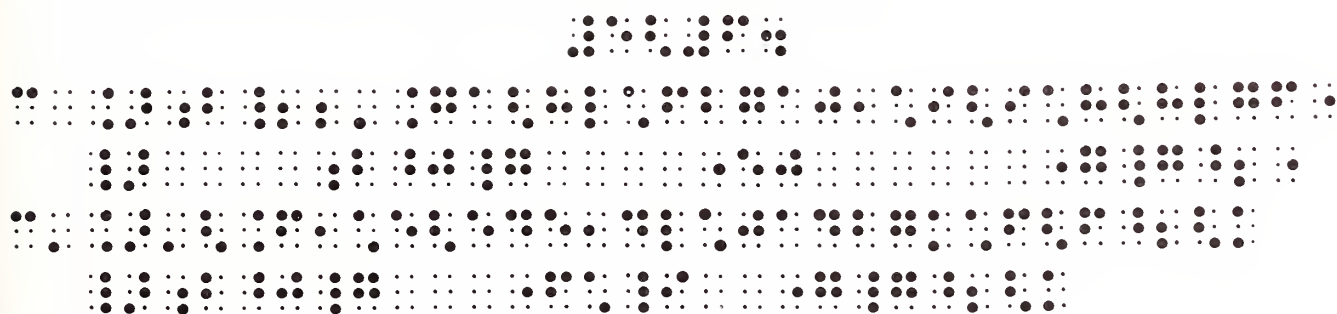
525. It is frequently necessary in the florid music of Chopin and other composers for the piano, to indicate the coincidence of particular notes in each part. This can be done in one of two ways:

EXAMPLE 365.

(a) the sign  may be placed before such notes in each part.

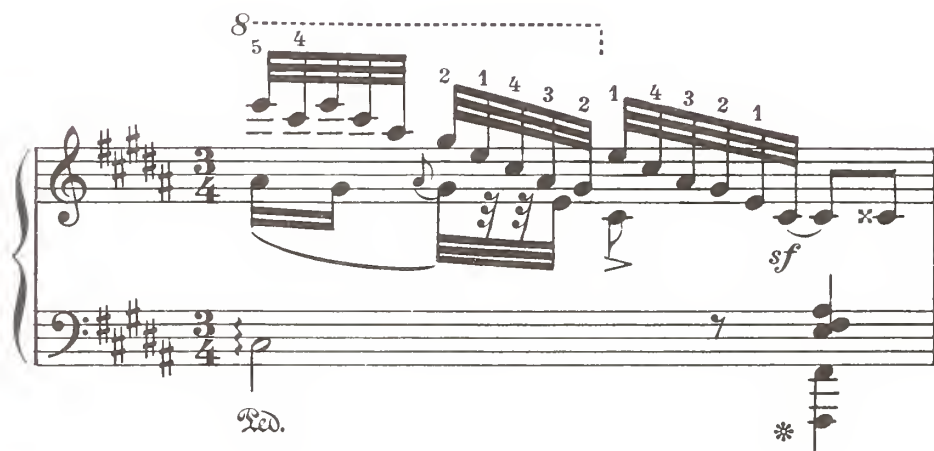
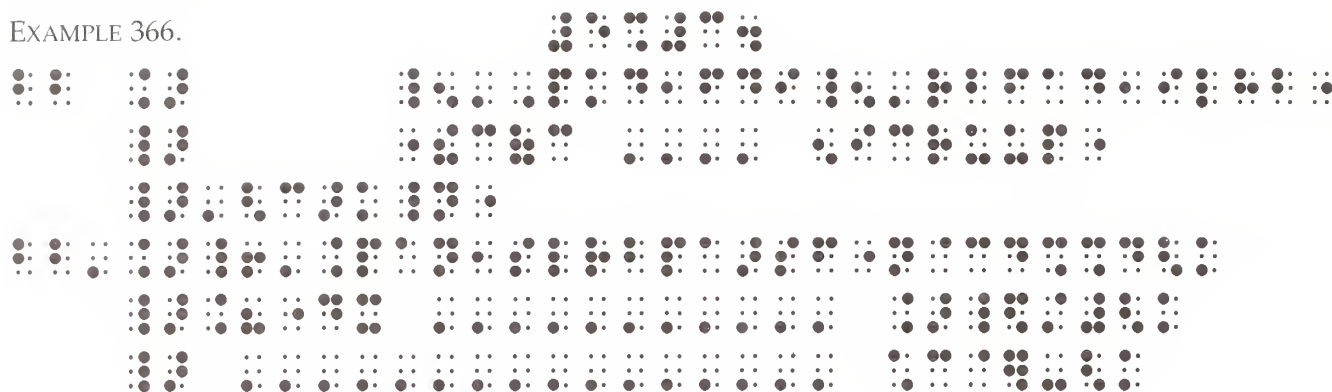


(b) the notes may be vertically aligned in each hand, thus:



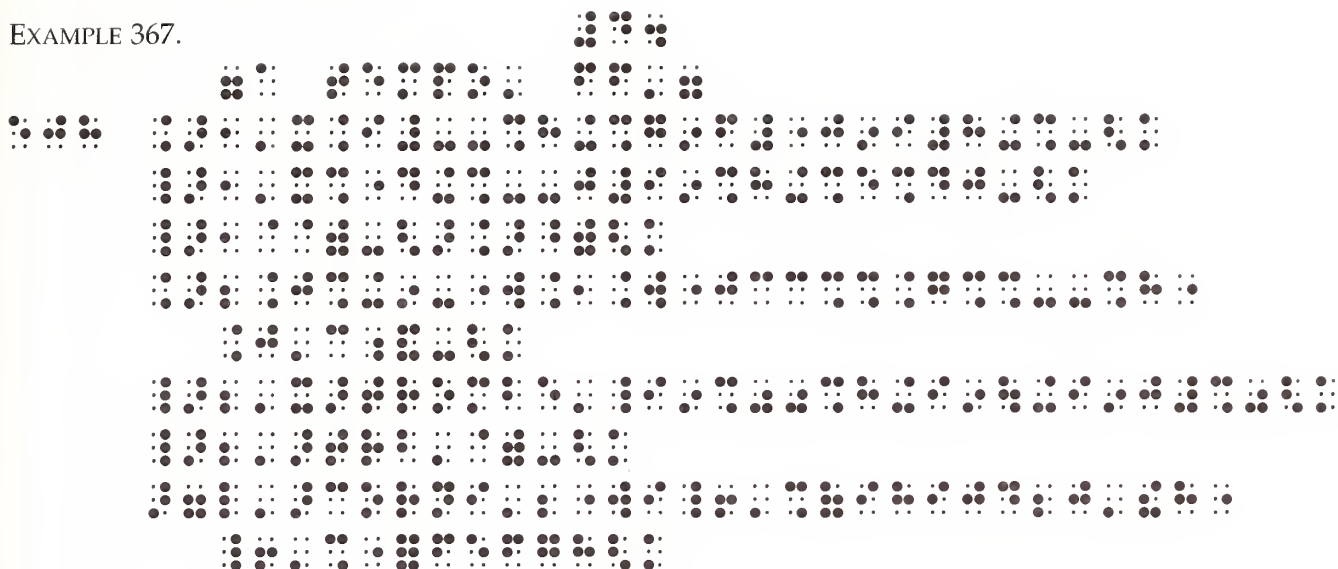
526. As in the following example, it may sometimes be advisable to combine method (b) with that of open score.

EXAMPLE 366.



527. In the transcription of music for two pianos, there are two possibilities: (a) Each piano part may be transcribed separately; (b) The two piano parts may be combined into an expanded bar-over-bar format. In the latter case, the hand signs for each piano part are immediately followed by their appropriate numerals, written in the lower part of the cell. If the second piano part is an orchestral reduction, extra lines may be added to the parallel, showing the music for additional instruments. If specific instrumentation is to be shown, suitable abbreviations may be used in the music text, preceded by word signs. Abbreviations should be listed separately. Instrumental lines added to the parallel may commence either with a clef sign or with a solo sign.

EXAMPLE 367.



508

ff a tempo

a tempo

corni 3 6 3 6

ff

Trombe
trb.

LINE-OVER-LINE

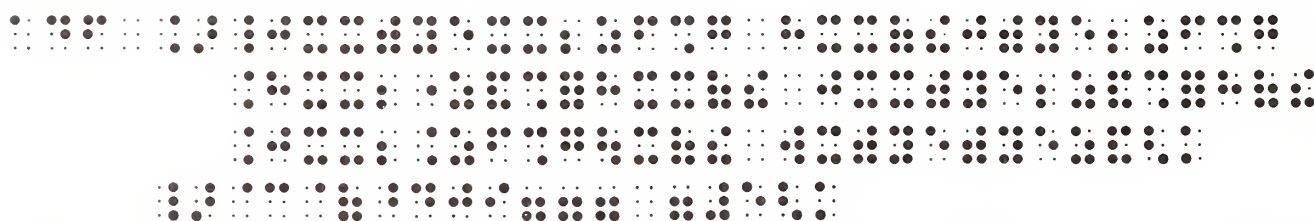
528. This method differs from "bar-over-bar" in only three respects: (1) the principle of vertical alignment is disregarded; (2) it is not necessary to put special octave marks for the first notes of measures; (3) the regularity of parallels may be interrupted when one of the parts has repeats or rests corresponding to more than one braille line of music in the other part or parts.

The following examples illustrate these points:

EXAMPLE 368. (1) and (2).



EXAMPLE 369. (3).



EXAMPLE 370. (3).

The example displays musical notation in two systems. The top system consists of four lines of Braille notation, each line representing a measure. The bottom system consists of two staves of musical notation. The first staff has a treble clef and a 2/4 time signature, with a key signature of one sharp (F#). It contains four measures of music. The second staff has a bass clef and a 2/4 time signature, with a key signature of one sharp (F#). It contains four measures of music, with the first three measures being whole rests and the fourth measure containing a whole note.

529. The remaining rules for "bar-over-bar" apply equally to "line-over-line".

530. In the transcription of unmeasured music, marginal numbering can be geared to stave numbering. Line-over-line format may be used, numbering each parallel according to staves. For the sake of clarity, it may be necessary to use either coincidence signs or beat-over-beat. (See Par. 526 and Ex. 365-366.)

531. If within a piece there is an unmeasured portion which is clearly neither a cadenza nor an "ad lib.", such passage should be identified as "unmeasured" and resumption of measured music identified by the word "measured". These indications should be placed in parentheses. Coincidence signs or beat-over-beat could also be employed. In any case, a transcriber's note will be needed to explain the unusual format.

APPENDIX

The ensuing formats are included solely for reference purposes by interested musicians or by those who may need to refer to music printed in other countries or in older, experimental forms. They should not be utilized for the current transcription of braille music in North America.

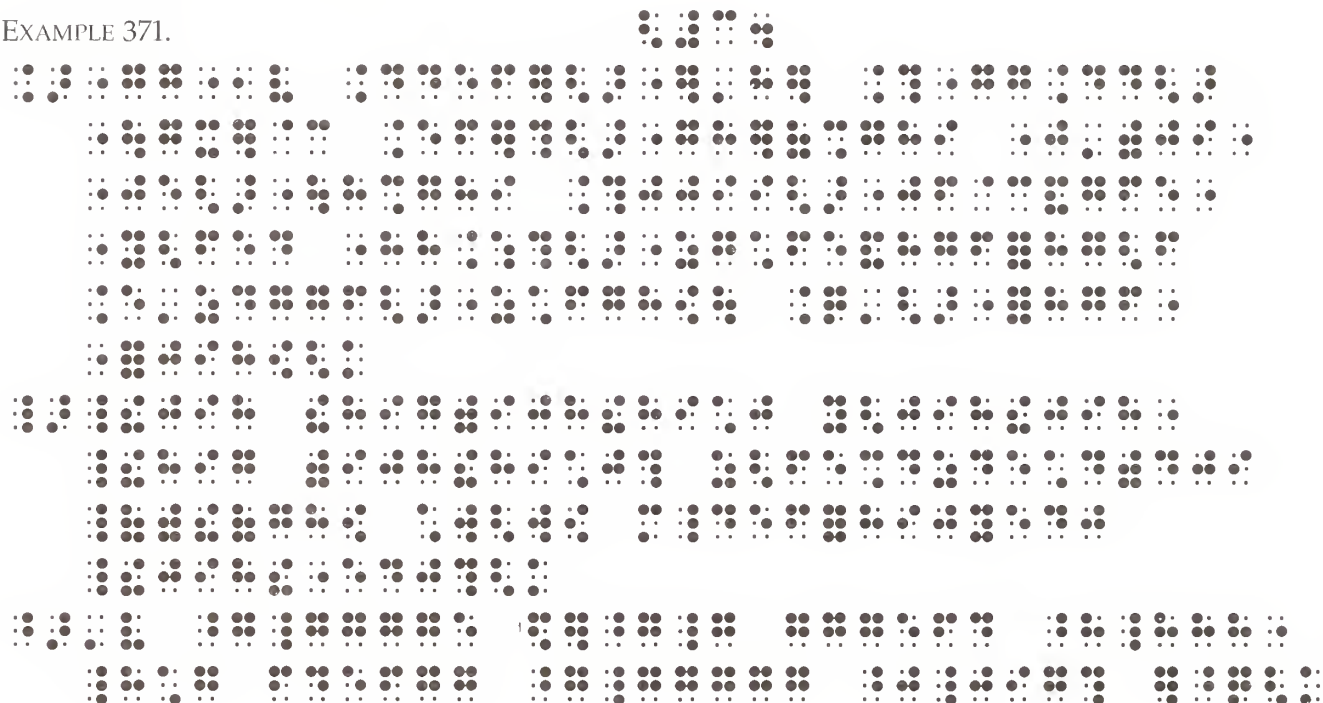
XXIX. SECTION-BY-SECTION

532. This method consists of the presentation of a convenient group of measures for each of the parts in turn, the order being right hand, left hand, and, in organ music, pedals.

533. The length of these groups or sections is determined by the transcriber, either according to the contour of the music itself, or else the number of measures in the print stave.

534. The tabulation of "section-by-section" is similar to that of "line-over-line", i.e., the hand and foot signs appear in vertical alignment at the left side of the page, the remaining lines of the music text being indented two spaces.

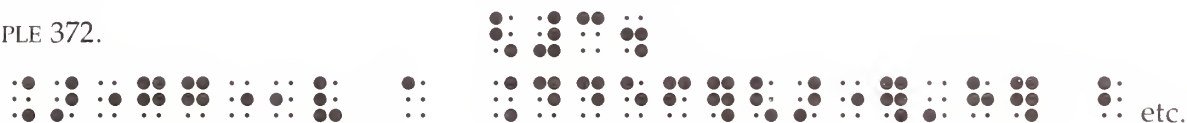
EXAMPLE 371.





535. If measures are numbered in the print text, the numbers (written in the upper part of the cell without numeral prefix) must be placed between the measures with a blank space on either side.

EXAMPLE 372.



536. The first measure in a section does not require a number, since this number is given in the heading of the section (see below).

537. A free line must be left above the first line of each section. In this line the serial number of the section, the numbers of the measures contained in that section, and the numbers of the print page and staff (or staves) for that section must be centralized in this order. The measure numbers are written in the lower part of the cell and are separated from each other by dots 3-6; the page and staff numbers are written in the upper part of the cell (preceded by the sign $\cdot\cdot$) and are separated from each other by dot 3. If more than one staff is indicated, the staff numbers are separated from each other by the sign $\cdot\cdot$

EXAMPLE 373.



(Section 1. measures 1-8, page 1, staff 1.)

538. If a section commences or concludes with an incomplete measure, the measure numbers in the heading must be followed by dot 3 without an intervening space, and if the first section commences with an incomplete measure, the braille ciphers, written in the lower part of the cell, replaces the number.


EXAMPLE 374.

(a) 

(Section 2, beginning in the middle of measure 8, ending in the middle of measure 16, page 1, staves 2 and 3.)

(b) 

(Section 1, beginning with incomplete measure, ending in the middle of measure 8, page 1, stave 1.)

539. When sections are arranged independently of the print staves, a change of stave is shown by the sign  placed between measures.

EXAMPLE 375.







540. If the measures are numbered, the measure number follows this sign.

541. Expression marks represented by words or abbreviations, either in parentheses or with the word sign, should be placed in the right-hand part unless they obviously apply to the left-hand or pedal parts, and piano pedalling should be treated as explained in Par. 208.

542. Music shared between the hands should be treated as shown in Par. 200-201.

543. As measures numbers should always be given in the section heading, the system of repeats by measure numbers explained in Par. 171-175 is recommended for this style.

544. In vocal music, the measures must be numbered, and the number of the first measure in each section must be placed at the commencement of the first line of words in that section.

545. In vocal accompaniments, an outline of the voice part should be included to assist the player in memorizing his part; the voice part must be given after an in-accord sign in the right-hand part, the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ being marked in every measure. Only notes, ties and rests should be given in this outline.

EXAMPLE 376.

Method: Section by Section

$\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$

VERTICAL SCORE and BAR-BY-BAR.

546. These two systems were exclusively used in the United Kingdom from about 1915 to about 1960, and although they were rejected by the Paris Conference of 1954, the very considerable production of Braille music in the United Kingdom renders a description of them necessary. Certain minor details of procedure tended to vary up to the publication of "Key to the Braille Music Notation 1922" by the Royal National Institute for the Blind, London, and one or two changes were also brought about by the Paris Conference of 1929. It is not considered essential to go into details concerning these variations, and the two systems are here described as they were presented to the Paris Conference of 1954.

XXX. VERTICAL SCORE

547. As its name suggests, this method is a complete presentation of the score in each measure by the use of intervals or in-accords or both, and the music is always read from the lowest part upwards.

548. The method is chiefly used as a handy compression of open score in vocal music for the benefit of organists and choirmasters, and for hymn tunes and the accompaniments of simple anthems and part songs.

549. No octave signs are used for the first notes of measures unless required by the rules given

550. The sign is always used to show the meeting of two or more parts on the same note


EXAMPLE 377.





551. When, as in organ accompaniments, hand and foot signs are used, they are not re-marked in every chord so long as the number of notes assigned to each in the first chord remains the same. When changes of disposition occur, these signs are only used as required to show the new disposition.

EXAMPLE 378.



552. The sign  is often used in organ accompaniments as an equivalent for “senza ped.” or some similar direction.

553. In books of hymn tunes, the melody is first given in its entirety (preceded by the indication ) as a guide to the reader, followed by the complete text (marked .

554. In keyboard music, paragraphing is sometimes according to the print staves and sometimes according to the contour of the music; but in vocal music, this latter has been the general practice for the benefit of choirmasters, the paragraph being usually headed thus:



(Page 15, line 3, bar 2.)

555. In both vertical score and bar by bar, the sign $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$ is always used as the in-accord sign, $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ being reserved for measures in which part of the score is given with measure-division and the remainder without this device.

XXXI. BAR-BY-BAR

556. This method is only used for two- or three-stave instrumental scores, such as piano and organ music, or piano combined with a solo instrument, or the outline of a solo voice part.

557. The score is laid out horizontally, a measure of one part being followed after an intervening space by the corresponding measure in another part, and so on. The order of the parts is from the lowest upwards, and intervals and in-accords are also read upwards.

558. The bar line ($\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$) is placed between the highest part in one measure and the lowest part in the following measure, and it has a free space on either side. The bar line follows every measure of a piece (even where the print has double bars with or without dots) except the final one.

559. The first note in every measure of every part has a special octave mark.

560. The order of the parts is shown by hand, foot or other signs, such as $\begin{smallmatrix} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \end{smallmatrix}$ etc. These are placed at the commencement of the piece and are not re-marked in the second and succeeding measures unless a change of disposition occurs.

EXAMPLE 379.

561. Where one of the parts is omitted, or where the music of one part can be placed more conveniently with that for another, the hand signs are marked in such a way as to make the disposition of the music quite clear.

562. Music written in this method is sometimes paragraphed according to the contour of the music, but general practice has been to base the paragraphing on the print staves.

563. When all the parts have a measure of silence, only one rest is written, and for a silence of more than one measure, the following procedure must be adopted:

EXAMPLE 380.

EXAMPLE 380.


The musical score for Example 380 is presented in two systems. The first system is a piano introduction in 2/4 time, consisting of 16 measures. The melody is played in the right hand, starting on a half note G4, followed by a quarter-note triplet of A4-B4-C5, and then a half-note triplet of D5-E5-F5. The bass line is a simple accompaniment. The second system shows the vocal entry, with the vocal line starting on a half note G4 and the piano accompaniment continuing. The vocal line is written in a single staff, and the piano accompaniment is in two staves.

564. When the silence is not in all parts, rests are written separately for each part.

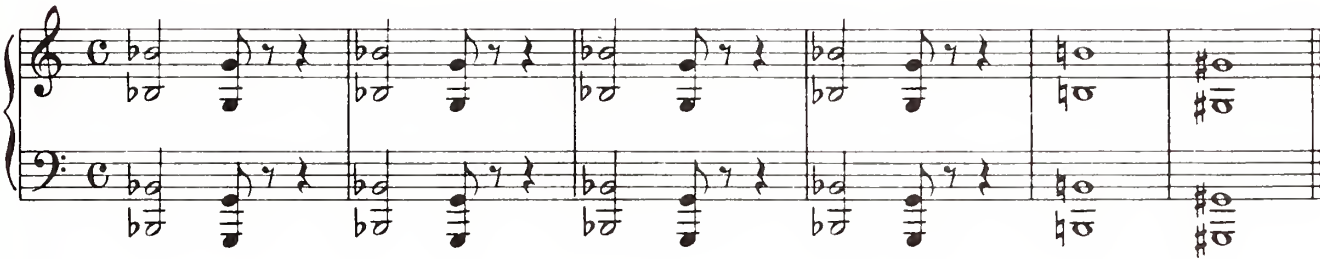
EXAMPLE 381.

EXAMPLE 381.

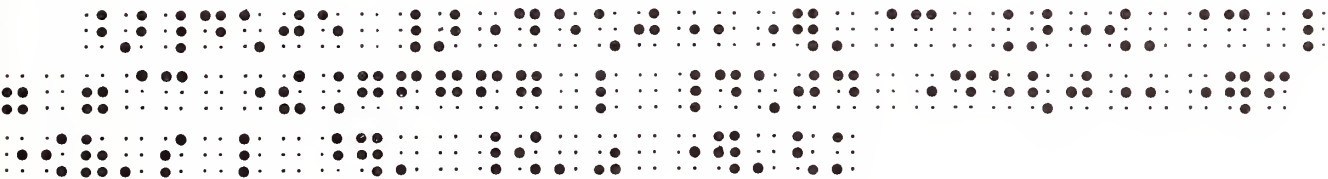
The musical score for Example 381 is presented in two systems. The first system shows a piano introduction in 2/4 time, consisting of six measures. The piano part is written for both hands, with the right hand playing a melodic line and the left hand providing harmonic support. The second system shows the vocal melody, which begins in the third measure of the piano introduction. The vocal line is written in a single staff, with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure. The piano part continues to play throughout the vocal melody, providing a steady accompaniment.

565. The measure repeat is treated in exactly the same manner as the measure rest, except that where two or more measures repeat in all parts the sign  is followed immediately by a figure with numeral prefix.

EXAMPLE 382.



EXAMPLE 383.



566. Where one part rests for more than four measures it is omitted.

EXAMPLE 384.

Example 384 illustrates a musical score where one part (the right hand) rests for more than four measures. The notation shows a piano score with a long rest in the right hand, indicating that the part is omitted during this period.

567. Where a piece begins with only one part (as in a Fugue), the bar lines are omitted until the end of the measure preceding that in which the second part enters.

EXAMPLE 385.

Example 385 illustrates a musical score where a piece begins with only one part (as in a Fugue). The notation shows a single melodic line in the right hand, with no bar lines until the second part enters, demonstrating the omission of bar lines for the first part.

XXXII. SUBSTITUTION

(This system was extensively used at the beginning of the present century but has gradually fallen into disfavour and was finally rejected by the Paris Conference of 1954.)

568. Substitution is a device used to avoid the continual marking of octaves in passages which frequently change their octave. The one condition for its use is that the passage must be in notes of equal value.

The following rules and directions are adapted from Par. 57-77 since in general they apply to the "Note-for-Note" method.

575. The direction in which subnotes are read (upwards or downwards) depends very much on the instrument for which the music is written and on the disposition of the score. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading.

EXAMPLE 388.

Example 388 illustrates the notation for a musical phrase. Above the staff notation is a Braille representation of the same phrase. The Braille consists of two lines of dots, where each group of dots represents a note. The staff notation is written in treble and bass clefs, showing a sequence of notes and rests. The notes are connected by stems, and the rests are indicated by vertical lines.

576. When the main note is dotted, it is not necessary to place dots after subnotes.

EXAMPLE 389.

Example 389 illustrates the notation for a musical phrase. Above the staff notation is a Braille representation of the same phrase. The Braille consists of two lines of dots, where each group of dots represents a note. The staff notation is written in treble clef, showing a sequence of notes and rests. The notes are connected by stems, and the rests are indicated by vertical lines.

577. When the distance between a subnote and the main note is greater than an octave, the subnote must have an octave mark.

EXAMPLE 390.

Example 390 illustrates the notation for a musical phrase. Above the staff notation is a Braille representation of the same phrase. The Braille consists of two lines of dots, where each group of dots represents a note. The staff notation is written in treble clef, showing a sequence of notes and rests. The notes are connected by stems, and the rests are indicated by vertical lines.

The octave rules for chords of more than two notes are as follows:

578. If more than one subnote follows the main note, no octave mark is needed so long as any two adjacent subnotes are less than an octave apart.

EXAMPLE 391.

EXAMPLE 392.

579. If any two adjacent subnotes are an octave or more apart, the second subnote must have its proper octave mark.

EXAMPLE 393.

580. If a subnote forms a unison with the main note, it must have its proper octave mark.

EXAMPLE 394.

581. If two adjacent subnotes form a unison, the second must have its proper octave mark.

(N.B. In the last two chords of the following example, the inner parts form an octave in the one case and a unison in the other.)

EXAMPLE 395.

EXAMPLE 395.

The musical notation for Example 395 is presented on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The time signature is 2/4. The melody in the top staff is composed of a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line in the bottom staff is composed of a quarter note G3, a quarter note A3, a quarter note B3, and a half note C4. The piece concludes with a double bar line.

582. When two parts represented by subnotes cross one another in a chord, the notes which are, so to speak, "out of place" must each have its proper octave mark, the written order of the parts remaining unchanged.

EXAMPLE 396.

AMPLE 396.



The musical score for Example 396 consists of two staves in 2/4 time. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The melody in the top staff is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The bass line in the bottom staff is: F3 (quarter), G3 (quarter), A3 (quarter), G3 (quarter), F3 (half). Above the musical score is a Braille representation of the same piece, showing the notes and rests in Braille notation.

583. The principle of doubling used with intervals is not employed in the "Note for Note" method except in passages of octaves. Here the doubling is shown by the repetition of the subnote after the first main note of the passage and its re-marking after the last.

EXAMPLE 397.

EXAMPLE 397.

The musical notation for Example 397 is written on a single bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody begins with a quarter note G2, followed by an eighth note A2, and then a beamed eighth-note pair of B2 and A2. This is followed by a quarter note G2, an eighth note F2, and a beamed eighth-note pair of E2 and D2. The melody continues with a quarter note C2, an eighth note B1, and a beamed eighth-note pair of A1 and G1. The piece concludes with a double bar line.

584. In such a passage the doubling need not be interrupted by the occurrence of accidentals which would normally be marked for the subnote as well as for the main note.

EXAMPLE 398.



Example 398 shows a musical passage in bass clef, 2/4 time, with a key signature of two flats (Bb and Eb). The notation includes a series of eighth and sixteenth notes, some with accidentals. Above the staff is a corresponding Braille musical notation consisting of a series of dots representing the notes and accidentals.

585. The moving-note sign may be used in "Note-for-Note" for very obvious cases.

EXAMPLE 399.



Example 399 consists of two parts, (a) and (b). Part (a) shows a musical passage in treble clef, common time, with a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some with accidentals. Above the staff is a corresponding Braille musical notation. Part (b) shows a similar musical passage in treble clef, common time, with a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some with accidentals. Above the staff is a corresponding Braille musical notation.

586. The double moving-note sign, however, must not be used in this method.

587. If the moving-note sign is extensively used, the octave rules for subnotes are those which apply to written notes (Par. 10-14), a reversal of the rule given in Par. 76.

EXAMPLE 400.



Example 400 shows a musical passage in treble clef, common time, with a key signature of two flats (Bb and Eb). The notation includes a series of eighth and sixteenth notes, some with accidentals. Above the staff is a corresponding Braille musical notation consisting of a series of dots representing the notes and accidentals.

588. It will be seen that "Note-for-Note" involves a change of meaning in the following signs:

	(the turn, in its various forms);
	(notes in small or large type, and various ornaments);
	(the trill, mordent, etc.);
	(the repeat, and irregular grouping);
	(see Table 20(A)).

589. This difficulty can be met in either of the following ways:

(1) These signs may be separated from the preceding music text by the sign (not otherwise used in "Note-for-Note" except (a) at the beginning of a measure or of a Braille line, (b) after a rest, piano pedalling, hand or foot signs, or marks of expression of the type given in Table 20(B)).

(2) The interval signs , , , and , displaced by the "Note-for-Note" method may be used as follows:

	(the acciaccatura);
	(the appoggiatura);
	(the turn between notes);
	(the turn above a note);
	(the repeat, replacing);
	(the initial sign for irregular grouping, replacing);
	(the trill and mordents);
	(staccatos, accents, etc.).

590. The "Note-for-Note" method can obviously be used in all music in which intervals would otherwise be needed, irrespective of the disposition of the score.

591. The following statement should be placed in the line below that containing the method of disposition of the score (see Par. 254); the numbers 1 or 2 indicating which of the alternatives given in Par. 589 is used:

(Note-for-Note – 1)
(Note-for-Note – 2)

INDEX OF SIGNS

In the following diagram the sixty-three Braille signs are arranged in seven columns, each sign having a reference number ($\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 1), etc. The Index is divided into paragraphs, each headed thus:

1. $\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$

Signs with two or more characters will be found in the paragraph headed by the number of the initial character (e.g. $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ is under 13, $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \vdots & \vdots & \vdots \end{smallmatrix}$ under 59, $\begin{smallmatrix} \bullet & \bullet & \bullet & \bullet \\ \vdots & \vdots & \vdots & \vdots \end{smallmatrix}$ under 45).

DIAGRAM OF THE 63 BRAILLE SIGNS

$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 1.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 11.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 21.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 31.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 41.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 51.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 57.
$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 2.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 12.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 22.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 32.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 42.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 52.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 58.
$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 3.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 13.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 23.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 33.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 43.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 53.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 59.
$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 4.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 14.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 24.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 34.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 44.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 54.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 60.
$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 5.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 15.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 25.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 35.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 45.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 55.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 61.
$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 6.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 16.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 26.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 36.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 46.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 56.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 62.
$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 7.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 17.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 27.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 37.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 47.		$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 63.
$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 8.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 18.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 28.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 38.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 48.		
$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 9.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 19.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 29.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 39.	$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ 49.		
$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 10.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 20.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 30.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 40.	$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ 50.		

(G.T. Equals General Table
and numbers in parentheses indicate Table numbers)


1. $\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$



$\begin{smallmatrix} \bullet \\ \vdots \end{smallmatrix}$ First Finger (14), 115-120, (23 D), 335-336
Left toe (21), 260-262
Left hand for percussion (17 B), 464, 466
Marginal measure number 512-513
Marginal stave number 537-538

2. $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$

$\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ Second finger (14), 115-120, (23 D), 335-336
Left heel (21), 260-262
Two vowels on one note (22), 297

3. 


 Simple short slur (12), 100-105, 138, 149
Change of fingers (14), 116
Change of feet (21), 260

  Simple long slur (a), (12), 101-105, 138, 149, 154

   Falling curved line after a note (28), 127, 471

  Nachschlag (15 D), 127

4. 

 C eighth and 128th (1), 1-8
Eighth and 128th for non-melodic instrument (1), 461-463

5. 

 D eighth and 128th (1), 1-8

6. 

 E eighth and 128th (1), 1-8

7. 

 F eighth and 128th (1), 1-8


8. 

 G eighth and 128th (1), 1-8







9. 

 A eighth and 128th (1), 1-8







10. 

 B eighth and 128th (1), 1-8
Marginal cipher 512

11. 

-  Fifth finger (14), 115-120
-  Double whole suffix (1), 3-4
-  Double whole rest suffix (4), 21-24
-  Open string (23 E), 341
-  Natural harmonic (23 E), 343-348
-  Dotted bar line (G.T. Note 1)

12. 

-  Third finger (14), 115-120, (23 D), 335-336
-  Right toe (21), 260-261
-  Three vowels on one note (22), 297
-  Bar line (1), 355, 558
-  Two or more parts on one note 550
-  Right hand for percussion (17 B), 464, 466



13. 

-  Measure rest 21
-  Whole and 16th rest (4), 20-23

  Double whole rest (4), 20-23

    Double whole rest (4), 20-23

14. 

-  C half and 32nd (1), 1-8
-  Half and 32nd for non-melodic instrument (1), 461-463

15. 

-  D half and 32nd (1), 1-8

16. 

-  E half and 32nd (1), 1-8

17. 

-  F half and 32nd (1), 1-8

18. 

 G half and 32nd (1), 1-8

19. 

 A half and 32nd (1), 1-8

20. 


 B half and 32nd (1), 1-8

21. 

 Half and 32nd rest (4), 20-23


22. 


 Quarter and 64th rest (4), 20-23

23. 

 Eighth and 128th rest (4), 20-23

24. 


 C whole and 16th (1), 1-8
Whole and 16th for non-melodic instrument (1), 461-463

 C double whole (1), 3-4
Reciting note in chant (1), 308


 C double whole (1), 3-4


25. 


 D whole and 16th (1), 1-8

 D double whole (1), 3-4
D reciting note in chant (1), 308


 D double whole (1), 3-4

26. 

 E whole and 16th (1), 1-8

 E double whole (1), 3-4

E reciting note in chant (1), 308


 E double whole (1), 3-4


27. 


 F whole and 16th (1), 1-8


 F double whole (1), 3-4

F reciting note in chant (1), 308


 F double whole (1), 3-4

28. 

 G whole and 16th (1), 1-8


 G double whole (1), 3-4

G reciting note in chant (1), 308


 G double whole (1), 3-4

29. 


 A whole and 16th (1), 1-8

 A double whole (1), 3-4

A reciting note in chant (1), 308


 A double whole (1), 3-4

30. 

 B whole and 16th (1), 1-8

 B double whole (1), 3-4

B reciting note in chant (1), 308










 B double whole (1), 3-4

31. ⠠⠠⠠










- ⠠⠠⠠ Natural (5), 24-32, 68, 70, 95, (15 B, C)
- ⠠⠠⠠ End of original passage of segno and da capo (16), 160-170, 181
- ⠠⠠⠠ Release of sustaining pedal (18), 208-225
- ⠠⠠⠠ Thumb (23 D)
- ⠠⠠⠠ Thumb on first string (23 D)
- ⠠⠠⠠ Thumb on second string (23 D)
- ⠠⠠⠠ Thumb on third string (23 D)
- ⠠⠠⠠ Thumb on fourth string (23 D)
- ⠠⠠⠠ Star and ped. under one note (18), 214
- ⠠⠠⠠ Isolation of repeated passage in unmeasured music (16 A), 147
- ⠠⠠⠠ Diverging and converging lines on one note (20 A), 232


32. ⠠⠠⠠


- ⠠⠠⠠ Flat (5), 24-32, 68, 70, 95, (15 B, C)
- ⠠⠠⠠ Down bow (23 C), 334
- ⠠⠠⠠ Plectrum downstroke (23 G), 377
- ⠠⠠⠠ "Draw" for accordion (25), 425
- ⠠⠠⠠ Descending arpeggio for harp (20), 455
- ⠠⠠⠠ Depression of sustaining pedal (18), 208-225
- ⠠⠠⠠ Small, inverted arch over note (28), 127, 471
- ⠠⠠⠠ Thick print double bar (G.T. Note 2), 176
- ⠠⠠⠠ Thin print double bar (G.T. Note 2), 176
- ⠠⠠⠠ Pause (20 A), 232
- ⠠⠠⠠ Double flat (5), 24-32, 68, 70, 95, (15 B, C)
- ⠠⠠⠠ Braille music comma (G.T. Note 7), 49-52
- ⠠⠠⠠ Terminal braille music comma (G.T. Note 7), 51

-  Print double bar preceded by dots (16 B), 177
 Print double bar followed by dots (16 B), 177
 Full measure in-accord sign (10), 90-91, 94-96
 Up bow (23 C), 334
 Plectrum upstroke (23 G), 377
 "Push" for accordion (25), 425
 Ascending arpeggio for harp, 455
 Rising curved line before note (28), 127, 471
 Rising straight line before note (28), 127, 471

33. 


















-  Sharp (5), 24-32, 68, 70, 95, (15 B, C)
 First string (23 A), 330-331
 Second string (23A), 330-331
 Third string (23 A), 330-331
 Double sharp (5), 24-32, 68, 70, 95, (15 B, C)
 Fourth string (23 A), 330-331
 Fifth string (23 A), 330-331
 Sixth string (23 A), 330-331
 Seventh string (23 A), 330-331




34. 

-  C quarter and 64th (1), 1-8
 Quarter and 64th for non-melodic instrument (1), 461-463











35. 


-  D quarter and 64th (1), 1-8


36.  E quarter and 64th (1), 1-8
37.  F quarter and 64th (1), 1-8
38.  G quarter and 64th (1), 1-8
39.  A quarter and 64th (1), 1-8
40.  B quarter and 64th (1), 1-8
41.  Fourth finger (14), 115-120, (23 D), 335-336
Right heel (21), 260-262
42.  Triplet (7), 53-54
-   Doubled triplet 54
43.  Seventh interval (8), 56-72, 589 (2)
-   Crossing of foot behind (21), 261
-   Change of staff 539
44.  Turn between notes (15 B), 121, 124, 126
Small circle in short form scoring (24), 392
C subnote 574
-   Inverted turn between notes (15 B), 121, 124, 126

-  Circle bisected by line, in short form scoring (24), 392
 Unusual ornament (15 D), 127
 Unusual ornament (15 D), 127

45. 

-  Acciaccatura (15 A), 121, 124, 126
 D subnote 574
 Note head only, filled in (1) 7-8
 X-shaped note head (1) 7-8
 Note of indeterminate or approximate pitch (1) 7-8
 Diamond-shaped note head (1) 7-8
 Note head only, open (1) 7-8
 Doubled grace notes (15 A), (Ex. 84)
 Continuous wavy line for aperiodic repetition (16 B), 183
 Chord acciaccatura (15 D), 127
 Variant (followed by suitable number) 230


46. 



-  Trill (15 B), 121, 124-126
 E subnote 574

47. 

-  Measure or part-measure repeat (16 A), 128-146, 148-151, 218-224
 F subnote 574

-  Part-measure repeats of different value 136

48. 

-  Staccato (20 A), 232
 G subnote 574
 Grouping of vowels on one note in word text 297-298

49. 



Fifth interval (8), 56-72
A subnote 574
Suppression of organ stop 265
Repetition in word text (22), 296



Pointing symbol in text (22), 308

50. 



Sixth interval (8), 56-72
B subnote 574



End of bracket for text sung on reciting note (22), 308

51. 



Second interval (8), 56-72, 589 (2)
Prefix for divided part (22), 321

Oblique line for rhythmic strumming (23 E), 415
Slash between letters in short form scoring (24), 394

52. 




Third interval (8), 56-72, 589 (2)
Print segno (16 B), 181
Plus sign in short form scoring (24), 391, 498



Braille segno (16 A), 160-170, 181



Print encircled cross (16 B), 181

53. 



Fourth interval (8), 56-72, 589 (2)

(followed by numbers in the upper part of cell) –

Braille da capo 168
Key signatures (5), 28
Marginal section numbers 449, 460, 537-540
Measure repeats 150
Organ 264, 267-269
Partial abbreviation 152
Rests 22

Segno 161
 Time signatures (6), 34-40
 Variants 230

(followed by numbers in lower part of cell) –
 Figured Bass (27), 473-476, 488-490
 Prima and seconda volta (16 B), 177
 Repeats with measure numbers 171
 Verse numbers in music text (22), 303-304



Continuation lines in Figured Bass (27), 480



Oblique stroke replacing a figure (27), 481



Blank space in figured bass (27), 476-477



Prefix for isolated accidental in figured bass (27), 479



Oblique stroke through or above a figure (27), 481

54. 



(followed by abbreviation) (20 B), 237, 264, (26), 432-437



Beginning of print diverging lines (crescendo) (20 B), 239



Beginning of print converging lines (decrescendo) (20 B), 239



Arpeggio through one staff (20 A), 232



Fingernail in harp music (G.T.)



Circle for wind instruments (G.T.)



First and second soprano, etc. (22) (footnote)



First and second violin, etc. (26 A) (Note)



Cross for wind instruments (G.T.)

























Print comma (20 A with Note) 232
 Half breath (22), 286



End of print diverging lines (crescendo) (20 B), 239



C clef (3), 18-19

	C clef on first, etc., line (3) (Note)
	End of print converging lines (decrescendo) (20 B), 239
	Asterisk in music text (19), 229, 234-236
	Modified F (bass clef) (17), 206, 517
	F (bass) clef (3), 18-19
	F (bass) clef on third, etc., line (3) (Note)
	Modified G (treble) clef (17), 206, 517
	G (treble) clef (3), 18-19
	G (treble) clef on first, etc., line (3) (Note)
	5th position, 5th fret (23 B, F), 332-333, 371
	6th position, 6th fret (23 B, F), 332-333, 371
	2nd position, 2nd fret (23 B, F), 332-333, 371
	3rd position, 3rd fret (23 B, F), 332-333, 371
	4th position, 4th fret (23 B, F), 332-333, 371
	1st position, 1st fret (23 B, F), 332-333, 371
	Half position (23 B), 332-333,
	End of first line of continuation dots or dashes (20 B), 241
	End of second line of continuation dots or dashes (20 B), 241
	8th position, 8th fret (23 B, F), 332-333, 371
	9th position, 9th fret (23 B, F), 332-333, 371
	10th position, 10th fret (23 B, F), 332-333, 371
	11th position, 11th fret (23 B, F), 332-333, 371
	12th fret (23 F), 371



13th fret (23 F), 371



G clef with little 8 above (3)



G clef with little 8 below (3)

55.



(after note or rest) dotted note or rest (1), 4, (4), 23, 77, 587
 Separation of signs (16 A), 136, 198, 240
 Mute or damp for guitar diagrams (23 E), 382
 Mute syllable in French text 301
 Mark of abbreviation (20 B), (22), (26)
 Omission of second alternative fingering (14), 119



(after note or rest) double-dotted note or rest (1), 4, (4), 22

56.



Octave interval (8), 56-72, 589 (2)
 Distinction of meaning before signs (27), 487, 589 (1)
 Minus sign in short form scoring (24), 391
 Parallel movement 192-195, 452-453
 Sequence abbreviation (print) 188



Sequence abbreviation (braille) 184-191



Extension of time in modern notation (6 B), 40

57.



First octave (2), 9-17
 First row of buttons (accordion) (25), 419-424
 Artificial harmonic (23 E), 345-346, 349
 Bracket barre (23 G), 372-373



Glissando (23 E), 352-355, 368
 Portamento (22), 285
 Slide from string to string (23 G), 377
 Shift or glide to new position for plucked instrument (23 E), 366, 369
 Unusual ornament (15 D), 127



Beginning of shift or glide (23 E), 367, 371













Falling straight line after a note (28), 127, 471

















	End of square bracket above the staff (G.T. Note 4), Ex. 152
	Tie (9), 78-87
	Substitution 568-573
	Half phrase (b) (12), 108
	Unusual ornament (15 D), 127
	Bebung (15 D), 127
	Notes below first octave (2)
	End of broken square bracket above the staff (G.T. Note 4)
	Unusual ornament (15 D), 127



58.


	Second octave (2), 9-17 Second row of buttons (accordion) (25), 419-424 Half or partial barre (23 G), 372-373 One second of time (6), 40
	Beginning of square bracket above staff (G.T. Note 4), Ex. 152
	Beginning of broken square bracket above staff (G.T. Note 4)
	Repetition in eighths (13 A), 112-114
	Accumulating arpeggio (9), 88-89
	Repetition in 64ths (13 A), 112-114
	Repetition in 16ths (13 A), 112-114
	Tone cluster on all notes (8), 65-66
	Tone cluster with naturals (8), 65-66
	Tone cluster with flats (8), 65-66
	Distinction of values (larger) (1), 6





- 
 Tent-shaped pause (fermata) (20 A)

 Substitution 568-573
 Tone cluster with sharps (8), 65-66
 Repetition in 32nds (13 A), 112-114, 339
 End of bracket slur (12), 101-103, 138, 149, 154
 Tone cluster with unspecified pitches (8), 65-66
 Organ pedals (21), 266
 Repetition in 128ths (13 A), 112-114

59. 

-  Third octave (2), 9-17
 Third row of buttons (accordion) (25), 419-424
 Punctuation indicator (G.T. Note 5), 37, 493-494
 Grand or full barre (23 G), 372-373
 Quarter stem (11), 97-99
 Eighth stem (11), 97-99
 Short slur from part to part (12), 105
 Slur indicating variation of syllables (22), 299-300
 Long slur from part to part (12), 105
 Half stem (11), 97-99
 16th stem (11), 97-99
 Pause on bar line (20 A), 232
 Substitution 568-573
 32nd stem (11), 97-99
 Irregular grouping (7), 53-55
 Agogic accent (20 A), 232

 Left hand (17), 196-207, 507, 516-519, 532-534, 560
 Whole stem (11), 97-99

60. 

 Fourth octave (2), 9-17
 Fourth row of buttons (accordion) (25), 419-424
 Braille music hyphen (G.T. Note 6), 48, 93, 98, 176-177, 238, 242
 Prefix for added signs in the braille text (G.T.), 20, 25, 96, 157, 200-201, 246

 Short line or slur between staves (12), 106

 Note of anticipation (15 D), 127

 Terminal short line or slur between staves (12), 107


 Half-pedaling (18), 216-217

 Pause between notes (20 A), 232

 Substitution 568-573

 Part-measure in accord (10), 91-96

 Prefix for print pagination (G.T. Note 3), 255-257

 Crossing of foot in front (21), 261

 Appoggiatura (15 A), 121-124


 Upper mordent (15 C), 124, 126

 Lower mordent (15 C), 124, 126

 Mezzo-staccato (20 A), 232

Beginning of bracket for text sung on reciting note (22), 308

 Print dal segno or D.S. (16 B), 181

 Repeat from braille segno (16 A), 161














 Solo sign in accompaniment (22), 306

61.








- Fifth octave (2), 9-17
Fifth row of buttons (accordion) (25), 419-424
- Alternation in 64ths (13 B), 114, 339
- Alternation in eighths (13 B), 114, 339
- Chord tie (9), 82-85
- Doubling of chord tie 85
- Measure division (10), 91-96
- Alternation in 16ths (13 B), 114, 339
- Substitution 568-573
- Accelerando within rhythmic group (20), 248
- Alternation in 32nds (13 B), 114, 339
- Retard within rhythmic group (20), 248
- Thin horizontal V above or below a note (20 A), 232
- Right hand (17), 196-207, 507, 516-519, 532-534, 560
- Alternation in 128ths (13 B), 114, 339

62.

- Sixth octave (2), 9-17
Sixth row of buttons (accordion) (25), 419-424
Double moving-note (8), 73-77
- Beginning of bracket slur (b) (12), 101-103, 138, 149, 154
- Overlapping slurs (12), 103
- Short slur for grace note (12), 110
- Termination of rhythmic group (20 A), 248
- Pause (fermata) with squared shape (20 A)

- 
 Prefix for 264th notes or rests (1), (4)
- 
 Literary prefix (G.T. Note 5), 37
 Coincidence of notes in both hands (G.T.), 525
- 
 Notes printed in large type (19), 226-228
- 
 Extended upper mordent (15 C), 125-127
- 
 Unusual ornament (15 D), 127
- 
 Extended lower mordent (15 C), 125-127
- 
 Unusual ornament (15 D), 127
- 
 Unusual ornament (15 D), 127
- 
 Unusual ornament (15 D), 127
- 
 Thick inverted or normal V above or below a note (20 A), 232
- 
 Prefix for figured bass (27), 473
- 
 Beginning of square bracket below the staff (G.T. Note 4)
- 
 Beginning of broken square bracket below the staff (G.T. Note 4)

63. 

- 
 Seventh octave (2), 9-17
 Moving-note (8), 73-77, 585-586
 Prefix for accidentals above or below notes (5), 231
 Literary comma in music context (G.T. Note 5), 37
- 
 Nachslag (15 D), 127
- 
 Half phrase (a) (12), 108
- 
 Passing note (15 D), 127
- 
 Pedal up immediately after note or chord (18), 212
- 
 Pedal down immediately after note or chord (18), 210
- 
 Distinction of values (smaller) (1), 6

⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	Inflected lower auxiliary of turn (15 B), 124, 126
⠠⠠⠠	⠠⠠⠠	End of square bracket below staff (G.T. Note 4)
⠠⠠⠠	⠠⠠⠠	Turn above or below a note (15 B), 124, 126
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	Inverted turn above or below a note (15 B), 124, 126
⠠⠠⠠	⠠⠠⠠	Essential notes printed in small type (15 A) (Note), (19), 226-228
		Unusual ornament (15 D), 127
⠠⠠⠠	⠠⠠⠠	Staccatissimo (20 A), 232
⠠⠠⠠	⠠⠠⠠	Full breath (22), 286, 589 (2)
⠠⠠⠠	⠠⠠⠠	Prefix for accordion music (25), 418
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	7th position, 7th fret (23 B, F), 332-333, 371
⠠⠠⠠	⠠⠠⠠	Parenthesis in music text (19), 229, 231
		Music prefix (G.T. Note 5), 37, 307
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	Change of feet without indication of toe or heel (21), 260
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	End of shift or glide (23 E), 367, 370
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	Unusual ornament (15 D), 127
⠠⠠⠠	⠠⠠⠠	Notes above seventh octave (2)
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	End of broken square bracket below staff (G.T. Note 4)

GENERAL INDEX

*(The reference numbers given refer to paragraphs;
the numbers in parentheses are Table numbers.)*

- Abbreviations, (20B), (26), 264, 295, 432-435, 437, 444-445, 465
 - of orchestral instruments, (26)
 - partial 152-158, 162, 173, 225, 515
 - sequence, 184-191
 - word, (20B), (26), 237, 242, 264, 276, 444-445
- Accidentals, (5), 24-27, 32, 67-68, 70, 79, 95, 207, 390, 489, 584
 - placement of, 24, 479
 - restating of, 26, 96
- Accompaniment, 276
 - cues in, 306
 - guitar, 387-417
 - solo signs in, (22), 306, 351
- Accordion music, (25), 418-427
- "Ad libitum," 266, 531
- Alto, (22), (26B), 321
- American system, *see* Short-form scoring
- Anthologies, 258
- Appendix, 532-591
- Arco, (23), 337
- Arpeggios, (20A), 365, 455-456
 - accumulating, 88-89
- Arrows, 364-365, 456
- Asterisks, (19), 87, 111, 208, 214-215, 234-236, 353, 520
- Band parts, (28), 460-472
- Bar-by-bar format, 503, 556-567
- Bar lines:
 - braille, (G.T.), 558, 567
 - dotted, (G.T. Note 1)
 - double, (G.T. Note 2), 176, 187, 218, 307
 - print, (G.T.)
- Bar-over-bar format, 80, 171, 183, 195, 200, 254, 273, 310, 395, 428, 504-527
- Barre, (23G), 372-373, 376, 380-381
- Bass clef, (3), 57, 463, 575
- Bass parts, 91, 420-424, 426-427, 439
- Bass voice, (22), 321
- Beat-over-beat, 530-531
- Bellows (accordion), (25), 425
- Blank spaces, (G.T. Notes 1, 6), 28, 33, 148, 152, 164, 176-177, 194, 242, 255-258, 326, 476, 479-480, 511, 513, 535
- Bowed instruments, (23), 328-352
- Bowing signs, (23C), 334, 455, 471
- Brackets, (G.T.), (22), 308, 376
- Braille:
 - actual time in, 40
 - added dot 3 in, 54, 107, 136, 178, 188, 198, 240, 325, 371, 374, 476, 513
 - added dot 5 in, (G.T.), 20, 25, 96, 157, 170, 200-201, 246-247
 - da capo in, (16A), 168-171, 174, 181, 225, 515
 - literary, 258
 - music commas in, (G.T. Note 7), (20A), 49, 51-52, 55
 - music hyphens in, (G.T. Note 6), 48, 93, 98, 176-177, 238, 242
 - uncontracted, 305
- Breath signs, (22), 286
- Cadenzas, 6
- Chant, (1), 308
- Choral music, 306, 309-323
- Chords, 56, 60-64, 82-89, 112, 133-134, 204, 346-347, 349
 - diagrams of, (23G), 380, 387
 - divided, 204
 - repetition of, (13A), 83, 112-114, 129, 134
 - symbols for, (24), 37, 378-417
 - tied, 82-85, 89
 - see also* Intervals: Note-for-note Format
- Circa, 253
- Clef signs, (3), 18-19, 57, 313, 463, 575
 - modified, (17), 206-207, 517
- Coincidence, (G.T.), 353, 525, 530-531
- Commas, 37
 - braille music, (G.T. Note 7), (20A), 49, 51-52, 55
 - modified, 51
 - print, 175
- Compass, 307
- Contrapuntal music, 523-524
- Copyright information, 258
- Crotchets, *see* Quarter notes
- Count-over-count, 504
- Cues, 306, 327, 472
- Da capo:
 - braille, (16A), 168-171, 174, 181, 225, 515
 - print, (16B), 182
- Dal segno, (16B), 181-182
- Damps, *see* Mutes
- Diphthongs, 297
- Disposition of the score, 57, 200, 575
- Distinction of meaning signs, (27), 487, 589
- Divisi, (26A), 440
- Double bars, (G.T. Note 2), 176-177, 213, 307
 - dotted, (16B), 156, 165, 175-177
- Double wholes, (1), 3-5
- Doubling, 77, 113, 166, 187, 226, 232, 330, 338, 344, 424
 - of intervals, 67-72, 123, 142, 228, 583-584
 - principle of, (G.T. Note 8), 583
 - restatement of, 68
 - of signs, 54
- "Draw" (accordion), (25), 425
- Drawbars, 267-269, 271

- Eighth notes, (1), 1, 43, 45, 50-51, 55, 569
- Electronic organs, 267
- Endings, first and second, (16B), 80, 177-180
- Ensemble music, 309-322
- "Equals" signs, 250-251
- Errors, musical, 236
- Expression marks, *see* Nuances
- Facsimile copies, (G.T. Note 9), 16, 18, 20, 25, 36, 87, 110, 170, 188, 201, 226-227, 246-247, 388-394
- Fermatas, (20A), 232
- Figured bass, (27), 473-499
 - horizontal format for, 473-487
 - lines of continuation in, (27), 480
 - Roman numerals and, 492-493
 - solo passages and, 486
 - vertical format for, 488-499
- Fingering, 72-73, 78, 115-120, 126, 186
 - alternative, (14), 118, 120, 336, 466
 - guitar, (23D), 360-363, 379, 381
 - repeated, 146
 - string, (23D), 81, 335-336, 341, 343
- Fingernail signs, (G.T. Note 10)
- Folk music, 387
- Footnotes, 229, 235, 520, 523
- Foot signs, (21), 260-261, 507, 534, 551, 560, 589
- Foreign language, 259, 297, 299, 301, 305, 311, 324
- Free lines, 443, 449, 521-522, 537
- Frets, (23F), 371, 378-382
- Glides, (23E), 366-370
- Glissandos, (23E), 352-355, 368, 471
- Grace notes, (15A), 110, 122-124, 126, 227
- Grouping of notes, *see* Note-grouping
- Guitars, *see* Plucked instruments
- Half notes, (1), 1, 74, 569
- Half-pedalling, (18), 216-217
- Hand signs, 57, 534, 572, 589
 - alternating, 199-205
 - for keyboard, (17A), 196-205, 507, 513, 519, 523, 551, 560-561
 - for percussion, (17B)
- Harmonics:
 - artificial, (23E), 345-346, 349, 374-376
 - natural, (23E), 343-344, 347, 374
- Harp, (26A)
 - music for, (G.T. Note 10), 455
- Horizontal format, 473-487
- Hybrid signs, 32
- Hymns, 73, 300, 548, 553
- Hyphens, 98, 255
 - braille music, (G.T. Note 6), 48, 93, 98, 176-177, 238, 242, 482
 - literary, 171, 287-291, 320, 398, 402-404, 416
- In-accord signs, (10), 57, 90-97, 120, 137, 140, 202, 228-229, 246, 266, 299, 304, 321, 427, 439-440, 485, 516, 547, 555
- Indentation, 277, 314, 316, 442, 518-519, 534
- Initials, (22), 57, 310, 316-317, 324-325, 327
- Intervals, (8), 56-66, 83, 90-91, 122, 124, 192, 550, 574, 589-590
 - direction of, 57, 66, 91, 195, 203, 321, 329, 439, 516, 547, 557
 - doubling of, 67-72, 84, 123, 142, 228, 424, 583-584
 - reversal of, 57, 516
- Jazz signs, (28), 127, 471
- Keyboard music, 30, 196-273
 - fingering in (14), 72, 81, 115-120, 126, 146
 - formats of, 500-567
 - hand signs in (17A), 196-205, 507, 513, 519, 523, 551, 560-561
 - headings in, 249-254
 - parallel movement in, 192-195
 - pedalling in, (18), (21), 208-225, 260-262, 266-267, 272, 502, 520, 552, 589
 - slurs in, (12) 105-107
- Key signatures, (5), 28-31, 207, 249, 252, 307
 - change of, 28, 30
 - orchestral score, 435-437
- Languages, 259, 297, 299, 301, 305, 311, 324
- Ligatures, 55, 248
- Line-by-line format, 278, 281
- Line-over-line format, 504, 528-531
- Lines of continuation, (20B), (27), 111, 241-242, 330, 332, 335, 480
- "Loco," 15-17
- Longa, 5
- Manuals, organ, 264, 270
- Maxima, 5
- Measures:
 - division of, (10), 90-96, 137, 299, 442, 555
 - incomplete, 2, 512, 538
 - music without, 6, 147, 183, 530-531
 - numbering of, 80, 171-172, 283, 460, 512-513, 519, 535-540, 544
 - repetition of (braille), (16A), 129, 148-151, 218-225, 294, 450, 565
 - repetition of (print), (16B), 467-468
- Melisma, 280
- Melodic progression, 12-14
- Meter indications, *see* Time signatures
- Methods of presentation, 505-567
- Metronome marks, 249-253
- Miniature scores, 429, 441
- Minims, *see* Half notes
- Minus signs, (24), 265, 391, 417
- Modern music, (1), 7-8, 38-40, 65-66, 183
- Mordents, (15C, D), 121, 124, 126-127
- Moving-note signs, (8), 73-77, 90, 585-587
 - double, 77, 586
- Mutes, (23E) 382
- Nachschlag, (15D), 127
- Notation:
 - modern, (1), 7-8
 - proportional, 5
 - staff, (23G), 358-377

- Note-for-note format, 574-591
- Note-grouping, (7), 42-52
- irregular, (7), 53-55
 - rhythmic, (20A), 248
- Notes, (1), 1
- coincidence of, (G.T.), 353, 530-531
 - dotted, 4, 58, 78, 115, 576
 - heads of, (1), 7-8
 - implied, 87
 - in large type, (19), 226, 228
 - repetition of, (13A), 112-113
 - in small type, (19), 226-228, 485
- Nuances, (20), 143-144, 232-246, 276, 323, 443-445, 452, 454, 510, 572, 589
- Numbering:
- braille page, 256
 - of fingers, (14), (23D)
 - of measures, 80, 171-172, 283, 460, 512-513, 519, 537-540, 543-544
 - of octaves, 9
 - of parts, (26)
 - print, 55, 255-257, 264, 322, 469
 - of strings, (23A), (26A), 330-331, 333
 - of verses, (22)
- Nut, 378
- Octave signs, (2), (G.T. Note 4, 10), 9-15, 17, 24, 31, 33, 59-64, 90, 121, 141, 147, 150, 153, 166, 174, 178, 192, 195, 197, 233-234, 237-239, 282, 312, 321, 332, 438, 508, 518-519, 568-571, 577, 579-582
- Open score, 80, 504, 523-524, 526, 548
- Open strings, (23E), 341
- Opera format, 324-327
- Orchestral instruments, (26), (28), 428-472
- Organs:
- electronic, 267
 - music for, (21), 260-273, 520, 532-543, 551-552, 554, 556
 - pedalling for, (21), 260-262, 532-534
 - registration for, 263-273
- Ornaments, (15), 121-127, 588-589
- unusual, (15D), (28), 127
- Ottava (8va), 15-17
- Pagination (print), 255-259
- Paragraphs, 11, 173, 469, 502, 554, 562
- see also* Sections
- Parallels, 148, 200, 309-310, 314, 317, 319, 406, 411, 413, 437, 441-442, 445-449, 505-528
- see also* Bar-over-Bar format; Line-over-Line format
- Parallel movement, 192-195, 452-453
- Parentheses:
- literary, 36, 231, 242, 264, 270, 303, 316, 411, 443, 484, 522, 541,
 - music, (19), 36, 231, 410, 483-484
- Parts:
- band, (28), 460-472
 - crossing of, 64, 582
 - division of, (22), (26A), 321, 440
 - numbering of, (26A)
 - orchestral, (26A), 460-472
- Pauses, (20A), 175, 232
- Pedalling:
- half, (18), 216-217
 - organ, (21), 260-262, 532-534
 - piano, (18), 208-225
 - repeats and, 218-225
- Percussion instruments, 86, 461, 464-465
- Phrasing, 138, 284
- half, 108
 - repetition of, (22) 295-296, 316
 - slurs for (12), (22), 284
- Piano music, *see* Keyboard music
- Picture notation, (23G), 356, 378-384
- Pitch, 65-66, 462-463
- approximate, 7
 - dips in, 471
- Pizzicato, (23E), 337-338
- Plectrum signs, (23G), 377, 455-456
- Plucked instruments, (23A, D-G), 356-386
- Plus signs, (24) 391, 417, 498
- Popular music, 387-417
- Portamento, (22), 285
- Positions, string, (23B), 332-333, 371, 373
- Prefixes:
- literary, (G.T. Note 5)
 - music, (G.T. Note 5), 307
 - numeral, 150, 171, 193, 250, 304, 396, 565
 - print pagination, (G.T. Note 3), 255-257
- Prima volta, (16B), 177-180
- Punctuation, (G.T. Note 5)
- braille, (G.T. Note 6, 7), (20A), 48-49, 51-52, 55, 98, 176-177, 238, 242
 - literary, 36-38
- "Push" (accordion), (25), 425
- Quarter notes, (1), 74, 569
- dotted, 4, 77
- Quavers, *see* Eighth notes
- Quotation marks, 297-298
- Rasgueado, (23E), 364-365
- Reciting note, *see* Chant
- Reference letters and numbers, 322, 460, 469
- Registration (organ), 263-273
- Repeats, (16), 128-183
- chordal, (13A), 83, 133-134, 139
 - measure, (16), 148-150, 218-225, 294, 450, 467-468, 565
 - measure numbers and, 171-172, 225
 - numeral, 179
 - part-measure, 130-147, 219, 450, 467
 - pedalling and, 218-225
 - phrase, (22) 295-296, 316
 - print, (16B) 176-183, 294, 467-468
 - ties and, 139-140, 156
- Rests, (4), 20-23, 43, 46-47, 200, 246-247, 306, 528, 571
- dotted, 23, 246-247
 - double whole, (4), 21-23
 - measure, 21-22, 208, 459, 520, 563-566
- Run-over lines, 80, 279-281, 315, 317-318, 396, 437, 442, 518

- Scores:
- jazz, (28), 127, 471
 - miniature, 441
 - opera, 324-327
 - orchestral, (26), 428-472
- Seconda volta, (16B), 177-180
- Section-by-section format, 159, 172-173, 200, 254, 532-545
- Sections, 159, 164, 172, 200, 533, 536-539
- Segments, 460
- Segno (braille), (16A), 159-167, 170, 174, 181, 225, 294, 515
- Segno (print), (16B), 181
- Semibreves, *see* Whole notes
- "Sempre," 157
- "Senza replica," 170
- Sequences, abbreviations of, 184-191
- Serial numbers, 172, 537
- Shifts, (23E), 366-370
- Short-form scoring, (24), 377b, 356, 383, 387-417, 426
- Silence, 21, 536-564
- Simile (braille), 201, 340
- Single-line format, 183, 359
- Slash lines, (24), 394, 417
- Slides, (23E), 377
- Slurs, (12), 78, 81, 100-111, 138, 154, 166, 287, 334, 352, 471
 - dotted-line, 111
 - double, 102, 292-293
 - grace-note, (12), 110
 - in keyboard music, 105-107
 - overlapping, (12), 103
 - phrasing, (22), 284
 - syllabic, (22), 285, 292-293, 299
 - in vocal music, (22), 284-285, 287, 292-293
- Solo parts, (22), 306, 327, 351, 460, 472
- Songs:
- bilingual, 299, 311
 - strophic, 278, 300, 302-304
 - see also* Vocal music
- Soprano, (22), 321
- Staccato, (20A), 109, 143, 232-233
- Staff notation, (23G), 356, 358-377
- Stage directions, 326
- Stars, marginal, 167, 169, 181
- Staves, 206, 216, 244-245, 275, 328, 385, 420, 458-459, 500, 533, 537, 556, 562
- Stem signs, (11), 7, 97-99, 299, 342, 478, 573
- Stringed instruments, (23), 328-386
 - bowed, (23), 328-355
 - plucked, (23A, D-G), 86, 356-386
- String signs, (23A), 330-331, 378-382, 385
- Strumming, (23E), 364, 415, 417
- Subnotes, 574-588
- Substitution, 568-573
- Sustaining pedal, (18), 208-225
- Syncopation, 50
- Tablature, 356, 385-386
 - modern 378-384
- Tabulation, 249, 263
- Tenor, (22), 313, 321
- Terminators, (G.T.), 51
- Theory texts, 488-498
- Thorough Bass, 499
- Ties, (9), 78-89, 104, 155-156, 292, 306
 - chordal, 82-85, 89
 - repeats and, 139-140, 156
 - restatement of, 80, 85
- Time, actual, (6B), 39-40
- "Time notation," 41
- Time signatures, (6A), 28, 33-41, 249, 252
 - absence of, 39
 - change of, 35
 - combined, 36, 38
- Titles, 32, 259
- Tone clusters, (8), 65-66
- Tracker lines, 511
- Translations, 299, 311
- Transcriber's notes, 87, 111, 236, 416-417, 463, 465, 470-471, 531
- Transcriptions:
- facsimile, (G.T. Note 9), 16-18, 20, 25, 36, 87, 110, 170, 188, 201, 226, 246, 331, 340, 388-394
 - non-facsimile, (G.T. Note 9), 15, 20, 36, 110, 188, 227
- Treble, 91, 439
- Treble clef, (3), 57, 313, 575
- Tremolos, (13B), 78, 114, 339
- Trills, (15B), 121, 124-126
 - double, 125
- Triplets, (7), 53-54
- Turn-overs, 257
- Turns, (15B), 121, 124, 126
- Two-line format, 361
- Two-piano format, 527
- Ukulele, *see* Plucked instruments
- Unison, 62-63, 452, 580-581
- Unmeasured music, 6, 147, 183, 529-531
- Value signs, 1-2, 6, 50
- Variants, (19), 226-231
- Verses:
- additional, 407-408
 - bilingual, 299, 311
 - endings of, 302-303
 - numbering of, (22), 407-408
- Vertical alignment, 319, 510, 513, 522, 525, 528, 534
- Vertical format, 488-499
- Vertical score, 503, 546-555
- Vocal music, (22), 274-327
 - ensemble, 309-322
 - solo, (22), 274-308, 323, 327
- Vowels, 290-293
 - merged, 297
- Wavy lines, (16B), (20A), 183
- Whole notes, (1), 1, 5, 246, 569
 - double, (1), 3-5
- Wind instruments, (G.T. Note 11), 451
- Words, 387, 395-410, 416
 - abbreviated, (20B), (26), 237, 242, 276, 444-445
 - contractions of, 259, 291, 295
 - division of, 288-292
 - in parentheses in music, text, 242, 264, 331, 510, 522, 541
 - variations of, 299-300, 304, 316-317
 - in vocal music, 277-281, 283, 287-305, 308, 311, 314-317, 320

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